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MAROON 5

"One More Night"

PURE PRAIRIE

LEAGUE

"Amie"

GUITAR

RARITIES *LED ZEPPELIN* **PART II**

JIMMY PAGE

REVISITS

IV & HOUSES OF THE HOLY

ST. VINCENT

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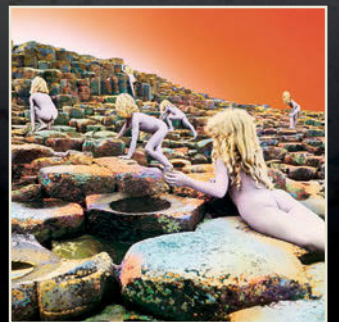
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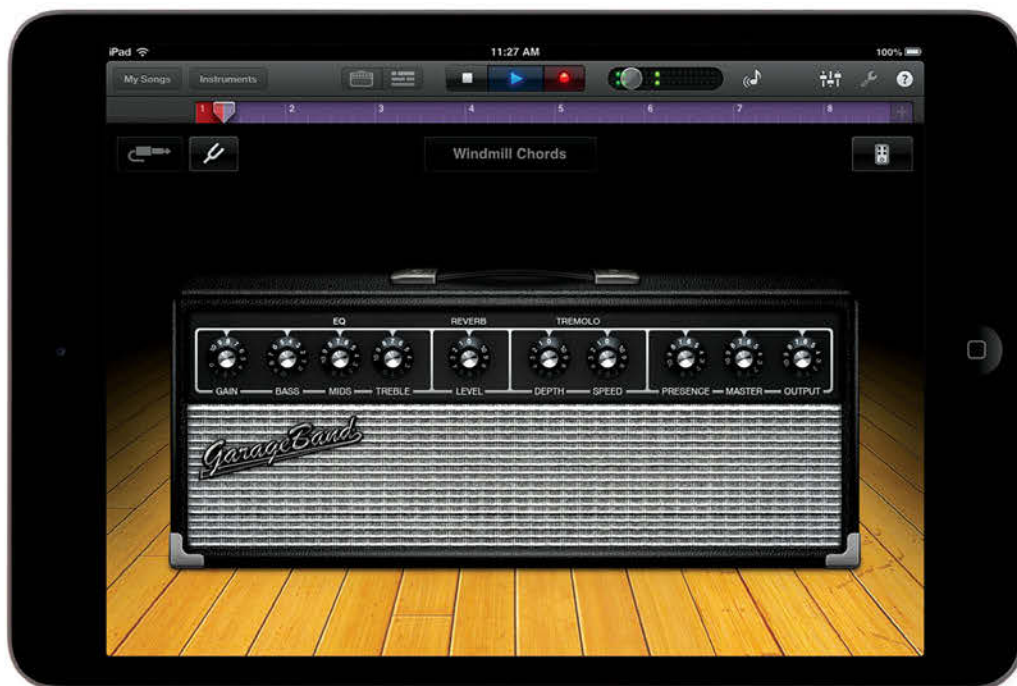
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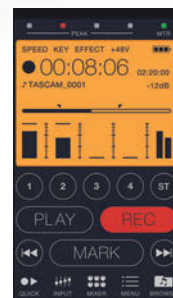
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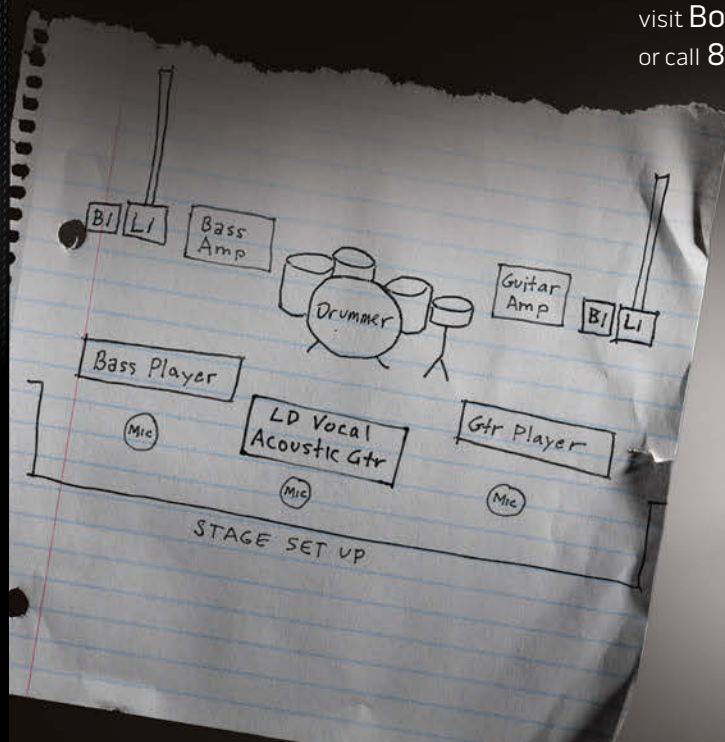
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THE ENVELOPE, PLEASE



WHAT DO JIMMY PAGE, James Valentine and Annie Clark have in common? On the surface it would appear very little. The first is a classic-rock god whose work has spanned four decades; the second plays radio-friendly guitar pop with Maroon 5; and the third is a purveyor of spikey avant-garde alternative rock who performs under the name St. Vincent. Despite the obvious differences among the three guitarists, there is a common refrain that echoes throughout our interviews with them in this issue: a desire for growth and the need to push the musical envelope.

Page talks animatedly about Led Zeppelin's progress from album to album, noting, "You can see the expansion and the risks we were taking." Valentine attributes Maroon 5's succession of gigantic hits to the fact that "we've been willing to try new things—to adapt and evolve."

St. Vincent's Clark goes into greater detail: "Because we all learned from the same pantheon of rock music, we all know the same pentatonic scales and riffs. And that's amazing stuff, but it's important to get away from it as much as you can... The goal is to have your own voice as much as possible."

Perhaps that is the one thing that unites and, ironically, differentiates all of the fantastic musicians that grace our pages every month. They all take risks and through them discover a voice that has something new and unique to say and compels others to listen.

It's an important point to keep in mind while you practice the transcriptions or learn from the great columns that are in every issue of *Guitar World*. Make sure you take a few minutes to consider the unique sound in your own head. Then push that envelope, open it up and see what's inside.

—BRAD TOLINSKI
Editor in chief

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CONTRIBUTING WRITERS Sammi Chichester, Mike Chlasciak, Dave Davidson, Ted Drozdowski, Dan Epstein, Randy Harward, Eric Kirkland, Joe Matera, Dale Turner, Jon Wiederhorn

SENIOR VIDEO PRODUCER Mark Nuñez

MUSIC

SENIOR MUSIC EDITOR Jimmy Brown

MUSIC TRANSCRIPTIONIST Jeff Perrin

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ART

DESIGN DIRECTOR Stephen Goggi

ASSOCIATE ART DIRECTOR Ben Avny

GRAPHIC DESIGN Camille Bugden

PHOTOGRAPHY DIRECTOR Jimmy Hubbard

DESIGN INTERN Natalie Skopelja

ONLINE

MANAGING EDITOR Damian Fanelli

EDITORS Brad Angle, Jeff Kitts

PRODUCTION

PRODUCTION COORDINATOR Nicole Schilling

BUSINESS

VICE PRESIDENT, GENERAL MANAGER Bill Amstutz

bamstutz@nbmedia.com

GROUP PUBLISHER Bob Ziltz

bziltz@nbmedia.com

ADVERTISING DIRECTOR Jason Perl

646-723-5419, jason@guitarworld.com

ADVERTISING SALES Scott Sciacca

646-723-5478, scott@guitarworld.com

ADVERTISING SALES Anna Blumenthal

646-723-5404, anna@guitarworld.com

GROUP MARKETING DIRECTOR Christopher Campana

646-723-5423, ccampana@nbmedia.com

SR. MARKETING MANAGER Stacy Thomas

646-723-5416, stthomas@nbmedia.com

CONSUMER MARKETING

CONSUMER MARKETING DIRECTOR Crystal Hudson

AUDIENCE DEVELOPMENT COORDINATOR Kara Tzinivis

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SOUNDING BOARD

Got something you want to say? **EMAIL US AT:** Soundingboard@GuitarWorld.com



World Hunger

I didn't really have it in the budget this week to pick up the November 2014 issue of *Guitar World*, but how could I pass it up? El Becko and Rev. Willy G. together on the cover? And a detailed breakdown and analysis of Mr. Van Halen's tone? Oh well, no lunch on Tuesday, that's all... —Jason Pastrick

Joint Effort

Where else but in *Guitar World* are we going to get a joint interview with Billy Gibbons and Jeff Beck, two living legends? I love it when they talk about gear and

playing and Jimi Hendrix as much as anybody—but I could read them talking about cars all day long. Thanks for a great interview! —Rafael Seward

Out with the New

So Jeff Beck thinks metal guitarists lack humor? What about Buckethead or Steve Vai's "The Attitude Song"? He claims metal players never play melodically. I find this a joke. He didn't name names or say which "metal" bands they came from, but I'll name some very melodic players—Michael Schenker, Uli Roth, Ritchie Blackmore, Ace Frehley and even Yngwie Malmsteen, especially when he slows down. As for newer metal, I am with Jeff. A lot of what is played is cookie-cutter scale gymnastics or just detuned horrible riffing with annoying screaming vocals. —Keith Byers

Deep Rivers

It was great to see the return of Rivers Cuomo and Weezer to the pages of *Guitar World*. As a 20-year fan, I always appreciate

Rivers' ability to express himself so intelligently and to speak his mind when it comes to the state of the rock and roll union.

—Nicole Romero

Expert Picks

Kudos to *Guitar World* on the huge roundup of guitar picks in the November issue. It's not often you see five pages of picks and explanations of the various types in a magazine, so thank you for being bold enough to go where no mag ever goes. —David Lightman

Geek Squad

Thank you for not forgetting that us gear nerds still exist when it comes to music. I'm speaking specifically about the Eddie Van Halen interview in the November issue. It was amazing to read such a detailed account of the MXR pedals that he's used over the years, where he places them in his signal chain, and how they contributed to him coming up with some of Van Halen's most iconic guitar parts, like the intro to "Atomic Punk." Keep the geek talk coming please! —Steve Falken

Psyched for Winter

Johnny Winter was a badass. The four most devastating blues guitarists these ears have ever heard would be Stevie Ray Vaughan, Johnny Winter, Jimi Hendrix and Gary Moore; no disrespect intended to Mr. Clapton or the three Kings. In addition to being incredibly gifted on guitar, Johnny was also an awesome singer. In fact, his voice was downright pretty when it called for it; check out "Kiss Tomor-

row Goodbye," "I'll Drown in My Tears" or "Please Come Home for Christmas" and you'll see what I mean. Johnny be good? You're damn right! Johnny be *bad* too. He knew it and so did everyone else who ever heard him play his guitar. God bless Johnny Winter and his family. —James Harris

Gaines' Weight

Great job on the 30 Greatest Stevie Ray Vaughan songs in the October issue—but in the entry for "Riviera Paradise" you make mention of producer "Steve Gaines." It was Jim Gaines who worked on that record. Jim is an amazing engineer, responsible for getting Stevie's tone on those SRV records as well as many great Santana records. He deserves the proper recognition. —Adam Fells

Ink Spot

I hope Slash doesn't mind my tattoo, which is the intro to Guns N' Roses' "Sweet Child O' Mine."

—Brian Krzyzanowski



GOT A TATTOO of your favorite band or guitarist you want to share with us? Send a photo of your ink to soundingboard@guitarworld.com and maybe we'll print it on our Facebook page!

CORRECTION

In the November 2014 issue, we incorrectly stated that Yellowcard bassist Josh Portman had left the band. He is still an active member.



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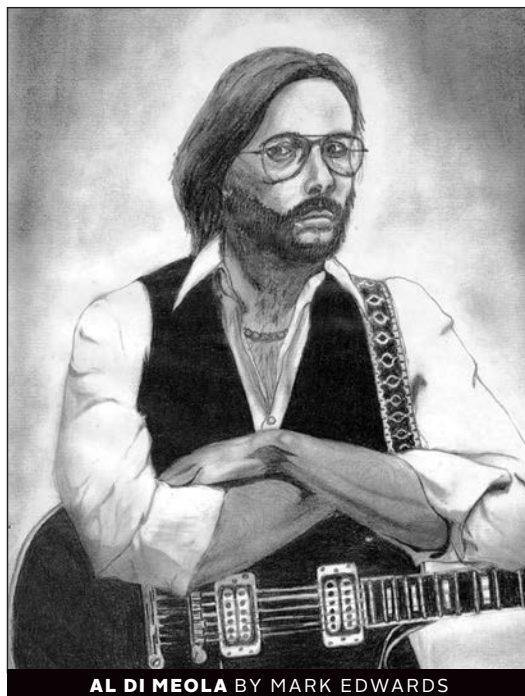
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OF THE MONTH

If you created a drawing, painting or sketch of your favorite guitarist and would like to see it in an upcoming issue of *Guitar World*, email soundingboard@guitarworld.com with a scan of the image!

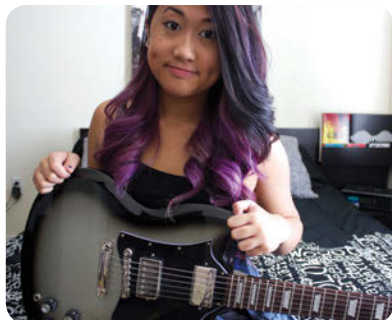


EDDIE VAN HALEN BY MARK GRANT



AL DI MEOLA BY MARK EDWARDS

DEFENDERS of the Faith



Jules Abaloyan

AGE 13

HOMETOWN Rio Rancho, NM

GUITARS Epiphone SG Pro, Fender Grande Concert Acoustic-Electric Cutaway

SONGS I'VE BEEN PLAYING Guns N' Roses' "Sweet Child O' Mine," and songs by All Time Low, 5 Seconds of Summer, Arctic Monkeys

GEAR I MOST WANT Fender Modern Player Telecaster Plus in Charcoal Transparent finish



Robert Brown

AGE 43

HOMETOWN High Point, NC

GUITARS Dean Vendetta XMT, Dimebag Darrell Razorback Explosion and ZBX bass, and Laguna LE322, Epiphone Explorer GT

SONGS I'VE BEEN PLAYING Slayer's "Chemical Warfare" and "Black Magic," Avenged Sevenfold's "Almost Easy," Skillet's "Awake and Alive"

GEAR I MOST WANT B.C. Rich 25th Anniversary Kerry King V



Weylin Stewart

AGE 39

HOMETOWN Jasper, AL

GUITARS J2008 Taylor Big Baby, 2011 Gibson Melody Maker Les Paul with Duncan JB pickup, 2013 Gibson SGJ, 2013 Gibson LPJ

SONGS I'VE BEEN PLAYING Everything by Blackberry Smoke, and some Breaking Benjamin

GEAR I MOST WANT Gibson Les Paul Jr. with single P-90, Carvin SCB6 and Carvin 112e cab with Celestion speaker



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Mike Stern and Eric Johnson Get Eclectic

THE GUITAR VIRTUOSOS EXPLORE DIVERSE STYLES ON THEIR STUDIO DEBUT.

By Ted Drozdowski

THE SIX-STRING tag team of Mike Stern and Eric Johnson is big news—like Zeus and Jupiter getting together for a lightning-bolt-tossing contest. Each of them can hurl electric guitar licks like nobody's business. And yet they focus unwaveringly on melody and harmony—albeit played with daredevil intensity—on their studio debut, *Eclectic*, on which they cut a swath through jazz, rock, blues and the spaces where those genres overlap.

Longtime admirers of each other's work, Stern and Johnson first collaborated for two tunes on Stern's 2009 album, *Big Neighborhood*. Their musical DNA bonded, and they resolved to reunite. That happened earlier this year on a series of shows that served as a prequel to the weeklong *Eclectic* sessions at Johnson's home studio in Austin, Texas.

Both of these guitar ninjas bring different weaponry to the game. Stern has a jazzier's perspective, →

Johnson (left)
and Stern

based on his intense study of scales, changes and harmony. Johnson has a rock-and-blues foundation but has carved into broader sonic terrain with the steady focus of a sculptor.

"The goal," Stern says, "is to play like you're singing. Eric and I both go for that. It's been my lifelong pursuit. I'll do little things, like constantly vary my picking and get a lot of air in my tone, sometimes with an SPX-90 or a Boss delay. So what I play sounds like a voice instead of a typewriter."

Johnson adds, "I'm in recovery from being a studio perfectionist. I've always admired the edge in Mike's playing—his rock energy with a jazz base. Playing with Mike pushes me to play through chord changes in a creative way and inspires me to keep things spontaneous. We both wanted to have fun, but if we pushed our guitar thing ahead a little bit, so much the better."

Although half the tunes were plucked from Johnson's and Stern's solo catalogs, they each brought new compositions to the project, like the Charlie Christian-inspired "Benny Man Blues," on which they pay jacked-up homage to the granddaddy of

single-note electric jazz guitar, and "Hulabaloo," a slickly playful take on Sixties teen-beat TV themes that cops its name from one of the first network rock-and-roll variety shows and displays both guitarists' prowess at redefining horn lines.

Stern and Johnson blueprinted each tune with a head and a set of changes, and then let the pigeons loose, playing live in the studio. "We made up the melodies, how we played through the chords, all on the spot," Stern says. Fixes were kept to a minimum—only repairs of parts that weren't recorded well—and overdubs were limited to a few, for color.

For Johnson, a notorious perfectionist whose past albums typically took years to record, *Eclectic* is part of an ongoing reinvention. "I've come to understand that what people really respond to in music is its energy," he says, "and preserving as much of that energy as possible is important for me to grow." Likewise, Stern says that playing with an equally accomplished virtuoso like Johnson "helps me grow and open up. And that's what it's all about."



AXOLOGY

- **GUITARS** (Stern) Yamaha Mike Stern Signature Model, Martin D-45 acoustic; (Johnson) 1954 Fender Stratocaster, Eric Johnson Signature Stratocaster, 1962 Gibson ES-335, Martin Eric Johnson Signature acoustic, National lap steel
- **AMPS** (Stern) Two Fender Blackface Twin Reverbs; (Johnson) Two Fender Deluxe Reverbs, Fulton-Webb 50-watt head, 50-watt Marshall "Plexi," 4x12 Marshall cab

- **EFFECTS** (Stern) Yamaha SPX-90, Boss DD-3 Delay, Boss DDS-1 Distortion; (Johnson) TC Electronic Chorus/Flanger, Boss DD-2 Delay, Electro-Harmonix Memory Man, Ibanez Tube Screamer, Dallas-Arbiter Fuzz Face, Chandler Tube Driver, Maestro Echo-Plex, Dunlop Cry Baby wah
- **STRINGS** (Stern) Fender Pure Nickel, .011–.038; (Johnson) GHS Eric Johnson Signature Series Nickel Rockers, .010–.050

What's on My iPod?



PLAYLIST



WAYNE KRANTZ

1

"Sgt. Pepper's Lonely Hearts Club Band"

The Jimi Hendrix Experience (Saville Theatre, London/YouTube)

"Jimi plays the biggest Beatles song to date a few days after it was released, with Paul McCartney and company in attendance. Watch the video and check out Jimi's confidence, considering the circumstances—and the tepid applause!"

3

"Glass Onion" The Beatles

"John Lennon's reputation as a musician may be eclipsed by his credibility as a poet, but don't believe it. Songs like this prove that he was unconventional, imaginative and soulful beyond belief. Check it out and remind yourself that this used to be pop music."

4

"I Got a Rocket in My Pocket" NRBQ (1988 TV performance/YouTube)

"One of nature's great gifts to rock and roll, among other things. Get a load of the groove, playing and the arrangement—just way out of control."

5

"Chicken Grease" D'Angelo (Chris Rock Show/YouTube)

"This is one of the funkiest things I've heard. So bad, it's awful. D'Angelo coined a new rhythm thing—one of the last times that's happened—and the band beautifully, definitively slaughters it."

Jazz guitarist Wayne Krantz's latest album, Good Piranha/Bad Piranha, is available now.



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Primus Make Sweet Music

THE IRREVERENT ALT-ROCKERS REIMAGINE WILLY WONKA ON *PRIMUS & THE CHOCOLATE FACTORY*.

By Richard Bienstock

► FOR 25 YEARS, Primus have stood as one of the most unique and oddball acts in rock and roll. Their songs—which include smirk-inducing titles like “Shake Hands with Beef” and “Wynona’s Big Brown Beaver”—are built around Les Claypool’s spastic, elastic bass lines and Larry LaLonde’s bizarre guitar squiggles, and their videos and album art are packed with enough loopy visuals and curious characters to rival an episode of *H.R. Pufnstuf*. So it’s perfect that the band’s newest release is a reimagining of the soundtrack to *Willy Wonka & the Chocolate Factory*, the fantastical, Oompa-Loompa-stuffed 1971 cult-classic musical starring Gene Wilder.

Titled *Primus & the Chocolate Factory*, the disc finds Claypool, LaLonde and recently returned drummer Tim “Herb” Alexander joined by the Fungi Ensemble, a duo that accents the band’s quirky sound with snatches of marimba, vibraphone, tabla and orchestral strings. In keeping with the Primus tradition, the results are incredibly odd, yet oddly appealing.

“It was quite a process,” LaLonde says of the project. “At first I was a little overwhelmed by the idea, like, Wow, how are we going to turn this into something Primus-y? But what we wound up doing in some cases was taking our own song ideas and incorporating the lyrics and melodies from the [Wonka] stuff. And in the end, the songs became this cool mishmash of Primus and the originals.”

Primus first tackled the *Willy Wonka* concept at a 2013 New Year’s Eve gig in their native Bay Area. From there, “it kind of snowballed into us saying, ‘Maybe we should record this,’” LaLonde says. Now, the band is taking the music out on the road, with a full production to boot. “We’re going to have a whole set of crazy, *Wonka*-type things—giant mushrooms, lollipops and whatnot,” LaLonde says. They’re even bringing along their own *Wonka*-styled candy bars with Primus-themed names like Mr. Krinkle, Professor Nutbutter and Bastard Bar. “I’ll probably come off this tour with a chocolate problem,” LaLonde says with a laugh.

Even with the band’s full-on immersion into *Wonka* world, one thing LaLonde is sure of is they’ll never tire of the original film. “We’ve probably watched it a zillion times over the years,” he says, “but just the other day we were doing a photo shoot and it was on in the background, and we got sucked into it again. Now that’s the sign of a good movie.”





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Alex Skolnick Goes Global

THE TESTAMENT GUITARIST RELEASES HIS NEW WORLD-MUSIC PROJECT, *PLANETARY COALITION*.

By Ted Drozdowski

FANS OF ALEX SKOLNICK'S shredding in Testament might be shocked by his new album, *Planetary Coalition*, a collaborative world-music project driven by Skolnick's crystalline, beatific acoustic guitar and assimilationist composing skills. But it's not a case of a metal jaguar changing his spots; Skolnick

is simply displaying all of them for the first time.

"With respect to all other projects I've been involved in, this album best represents who I am as an individual artist," he says. "Sure, I love playing heavy electric guitar, but this is me directing, composing, producing and playing acoustic guitar on every one of these 14 tracks.

I've always had a strong relationship with the acoustic guitar; it's just not the instrument I've had a high profile with."

Even while taking lessons with Joe Satriani in his teens, Skolnick was falling under the spell of acoustic guitar in a world-music context. Sources included the recordings of John McLaughlin's Anglo-Indian supergroup



Shakti and tracks like the Al Di Meola/Paco de Lucia duet “Mediterranean Sundance,” from Di Meola’s influential 1977 album, *Elegant Gypsy*, as well as Eddie Van Halen’s “Spanish Fly.”

But starting in 1985, when Skolnick joined Testament at age 16, his investment in metal yielded dividends. Testament’s casual fans might not know that after Skolnick left the band in 1993 and performed with Savatage and Ozzy Osbourne, he relocated from his native Berkley, California, to New York City to study at the New School for Jazz and Contemporary Music.

Besides forming the jazz-rooted Alex Skolnick Trio and reuniting with Testament in 2005, he’s worked as a sideman. His gigs have included tours with vocalist Ishtar, of



“I’m not doing this for any reason other than to create something that’s beautiful.”

the French-based band Alabina, as well as Egyptian artist Nader Sadek and Jewish folksinger Debbie Friedman. Skolnick also pasted down a solo for guitar duo Rodrigo y Gabriela’s 2009 smash album, *11:11*.

Living in Brooklyn’s cultural melting pot helped, too. For one thing, Skolnick’s collection of music from Turkey, Greece, Spain, Cuba, China, France and elsewhere grew, which in turn provided inspiration for the music on *Planetary Coalition*. At the same time, the city provided him with greater access to musicians from those climes.

In 2012, Skolnick debuted a performing version of his Planetary Coalition band at the annual Make Music New York Festival, sponsored by *Guitar World*. But recording the *Planetary Coalition* album was more complicated. Most of the songs were cut live at Spin Studios in Long Island City, which required Herculean scheduling.

“I wanted to capture the energy that happens when musicians play together, and real performances are an inherent part of the traditional cultures the music on this album represents,” Skolnick says. “The biggest obstacles were being able to write in all the styles represented convincingly—each form required many hours of dedicated study so I could compose authentically—and getting 26 musicians from around the world into the studio.”

There were lucky breaks, like when Rodrigo y Gabriela got a day off after appearing on *Letterman* and joined Skolnick to record the furious “Playa La Ropa,” which pits his

flamenco-fired steel-string Martin JC-16 against their nylon strings. Dropbox did the rest, even helping Skolnick cross a war zone by allowing Palestinian oudist Adnan Jouban to collaborate digitally with Skolnick on the richly textured “Rock of Ramallah,” which features Skolnick’s only ripping outburst of electric guitar, followed by “Negev Desert Sunset,” which features Israeli percussionist Gadi Seri. At the opposite end of the sonic spectrum is the gently hypnotic “Alla La K’e,” where Skolnick and vocalist/kora master Yocouba Sissoka spin gorgeously swirling lines around a traditional Malian melody.

“I’m not doing this for any reason other than to create something that’s beautiful,” Skolnick says. “All of these musicians are wonderful people and great collaborators, and they’re proof that boundaries—musical or otherwise—don’t need to exist.”



AXOLOGY

- **GUITARS** Yamaha NCX200R, Martin JC-16, Yamaha LJX26C, ESP Alex Skolnick Signature Model, Godin Inuk 11-string
- **AMP** Budda AS Preceptor Signature Model
- **EFFECT** Tone Concepts Distillery
- **STRINGS/PICKS** D’Addario EXP26 steel acoustic (.011–.053), Pro Arté nylon (.028–.043), NYXL electrics (.011–.049), Dunlop Ultex picks



DAVE DAVIES

He's a founding member of the Kinks whose new solo album is *Rippin' Up Time*. But what *Guitar World* readers really want to know is...

By Damian Fanelli



YOU PLAYED A LOT OF DIFFERENT GUITARS IN THE EARLY DAYS OF THE KINKS. HOW MANY OF THEM DO YOU STILL OWN? —ANTONY SHANNON

None. Obviously, over the years I've had loads of guitars, but they've come and gone. I got to the point where I didn't think it was nice to have guitars and not use them. All the guitars I've got I intend to use. I've got a couple of Teles with Lace Sensor pickups and maple necks. Maple necks feel softer to play, and I think you get a bit more sustain. I find the rosewood necks a bit tinnier. But I'm no expert by any means. I actually went to Gibson a few months ago. They gave me a Goldtop and a Nighthawk, which is sort of a mixture of a Fender and a Gibson. It's really loud and punchy and I love it. But yes, I'd rather use one guitar that gets different tones than keeping picking up guitars. I know a guy who invited me around to his studio in L.A., and he had about 150 guitars, all perfectly in tune. He has the room specially air conditioned. I thought, That's going a bit far! *[laughs]* I'm just happy if I have one good one.

Q: What's the story behind the Flying V you played with the Kinks? —Gary Owen

In 1965, I managed to get a hold of a black Gretsch with a Bigsby tailpiece. It was made for George Harrison, but for some reason he didn't want it. So I thought, I'll try it, I'll take it on tour. We landed at LAX, and in those days you took only one

bag and one guitar and that was it. We waited and waited for the luggage, and it never showed up!

So a guy took us to this pawnshop. I looked at all the guitars, and in the corner I saw this funny-shaped box. I said, "What's in that box?" I took it out, and it was this lovely Flying V. I think he said it was a '56 or '57. I paid \$200.

I thought it was great that I could put my arm through the middle of it. I did the solo on "Till the End of the Day" [1965] on the Flying V. We came back from the States, where we had a disaster tour. Everything that could go wrong went wrong. It started off good, though; I met James Burton and Dean Martin. I had such admiration for

James Burton, and his influence came out in that solo, some of the bendy things.

Q: Who were your main six-string influences?

—Martha Maciel

Eddie Cochran was my first real inspiration. My brother-in-law was a jazz player who built guitars and pickups. He had Tal Farlow and Django Reinhardt records, and I liked those. But Eddie Cochran had it all. He was a good player, he looked really cool, he was funny. He was the whole package. Then there was Big Bill Broonzy. I tried to learn all those "guitar shuffle" licks, which added to my learning about rock and roll. But I liked everything. I loved Lester Flatt and all that country picking. I used to buy records not because of the singing but because of the guitar playing. I had all of Rick Nelson's records. He had a cool voice and he looked cool, but it was always the arrangements, where the guitar sat in the song. You know, how did they put these songs together? I was also a big fan of the Ventures. Their rhythm player, Don Wilson, played these barre chords. I realized that's a great way to play because you don't have to worry about minors and sixths and all that. I also picked up a lot from Charlie Gracie and Chuck Berry.

Q: It's odd to think that the guy who played the solo on "All Day and All Night" [1964] also played the solo on "Catch Me Now I'm Falling" [1979], because the styles are so different and miles apart. Were you always trying to learn and evolve?

—Damien Linotte

Yes. I'm not a trained musician, so when I was starting out I figured out a way of playing solos. We didn't know if we were gonna last six months or 60 years, so we went into the studio and did everything quickly. Ray and I grew up in a musical house. My dad played banjo, and we had all these different musical influences. I was really into picking up "feel" riffs, and I was influenced by everything and learning all the time. Sometimes you learn just by meeting people. I learned just as much from meeting James Burton as I did from listening to him play. It's a bit like being a psychic; it's an organic thing. Growing up with those influences—from Bernie Kessel to Burt Weedon—it all goes in there, even if you can't play it the same way.

Q: What can you tell me about your new album, *Rippin' Up Time*? —Walt Ames

I finished it a few weeks ago, and I really like it. Some of the tracks are about my early days and growing up. A lot of them are about where I am today. And there's a few about the future, because you've got to embrace the future. I had an image of all the times overlapping as if they're all in one place in my mind. I thought I'd just write it from the point of view of a dream. Also, I recorded it pretty quickly. We were writing songs while we were doing vocals, like, "Shit, I need a line here!" [laughs] That's what it was like in the old days. My son Russ actually sings on the album. In general, it was great fun making it and working with my old friend, David Nolte, who co-produced it.

Q: Did you ever meet Jimi Hendrix? —Gloria Mayer

Yes. He didn't say a lot, but he paid me a great compliment. He said he always felt the Kinks' "You Really Got Me" [1964] was a landmark recording. He was a total "feel"

player, very organic and natural. But he didn't talk much! [laughs]

Q: Did the stroke you suffered in 2004 have any lasting effects on your guitar playing? —Randy Kitchener

In some ways it is different, but in other ways it's better. I don't get that panic that I've always had.

Q: If I were to start a Kinks tribute band, what guitar—and what effects—would I absolutely need to own? —Harvey Klinger

That's a good one! I'm not great at effects, but you'd probably need a flanger because, if used correctly, it can make your tone fatter and more surreal. For the guitar, maybe a nice Goldtop. Of course, cheap guitars can be really useful. People think they have to get a Gibson or a Fender, but everybody else has got those. Do you want to sound exactly like everybody else? Looking back, I liked my old Guild Starfire. You could get lots of feedback and sustain.

Q: What Kinks song features the guitar work you're most proud of? —Brian Cancemi

Oh dear, that's hard. I like "Low Budget" [1979]. It's wild. I like that kind of, almost country-style playing. It's like a shape; I don't even worry about what notes I play as I'm doing it. And if you catch a few open strings, you might get lucky with a weird clunk or a harmonic or something. I think all the best stuff is the stuff that happens before you've even realized what you've done. So "Low Budget" and, obviously, "You Really Got Me."

Q: Everyone knows you sliced your amp's speaker cone when recording "You Really Got Me," but exactly why did you do it? What brought you to that point? —Juan Luna

I don't know. I was always into science fiction and science, always tooling around with wires. I loved the mechanics of amps and things. Anyway, one night I just got really frustrated with my amp sound. Every amp sounded the same. I got really, really fed up. I didn't think I'd actually done anything; I'd just "shaved" it. So I plugged into my



WHAT ARE THE ODDS OF A KINKS REUNION IN 2015? —JOE JOFFRE

I've been talking to Ray recently. I'm recording and he's recording. But I think we're gonna try and do something. But we can't do a big tour. Hopefully, it's not over till it's over, right?

AC30, and it really came to life. It was the first "effect pedal." [laughs]

Q: Is it true you weren't crazy about Van Halen's 1978 cover of "You Really Got Me"? —Ashley Jones

It's an accomplished piece of work, but I thought it kind of lost some of the tension and struggle. It's a bit too accomplished. It takes away from where it came from. It's like a piece of art: if you're copying the original, what does it end up becoming? I don't like copying. It's hard enough to develop a style of playing. As a musician, you should always try to do something different. But

I can't fault them! And you know those guys have the "brother" thing like us, which is probably why they could relate to our music.

Q: *The Kinks Are the Village Green Preservation Society* [1968], one of my favorite albums of all time, seems to have a serious cult following. What do you think makes it stand out? —Jake Stuver

We'd come off a terrible, disastrous tour of America. We even got banned. We couldn't go anywhere. Everyone else was playing Woodstock. What did we do? [laughs] So I think we drew very heavily off our family, you know. If you look through the Kinks catalog, a lot of it is drawn from family and characters associated with family. So whenever you get your back against the wall, you have your family there for support. I think that's kind of what happened. It made Ray write in a different way. He started looking at these characters he met while we were growing up.

There are a few tracks like that on my new album, *Rippin' Up Time*—songs about people I knew when I was 14. But [Village Green] is a very interesting record. It's like everything else we did back then. We'd come up with something—a guitar sound or an unusual concept or idea—that didn't quite fit into what was going on, and four or five years later, people would get it. We're always slightly out of time, either ahead of it or behind it.

Q: What's your favorite Kinks album? —Erik Neilis

I have a soft spot for *Arthur (Or the Decline and Fall of the British Empire)* [1969] and *Sleepwalker* [1977]. I felt very confident on *Sleepwalker*. And I really believed *Arthur* would start a whole new genre of music. Maybe not music so much, but a whole new idea. It was like doing a show at a theater, but with music. It also was the first time the label allowed us more time to do what we wanted to do. Before that, even *Village Green* was pretty quick. So I felt more relaxed, and Ray wrote some of his most beautiful songs on that album, like "Young and Innocent Days" and even "Australia."

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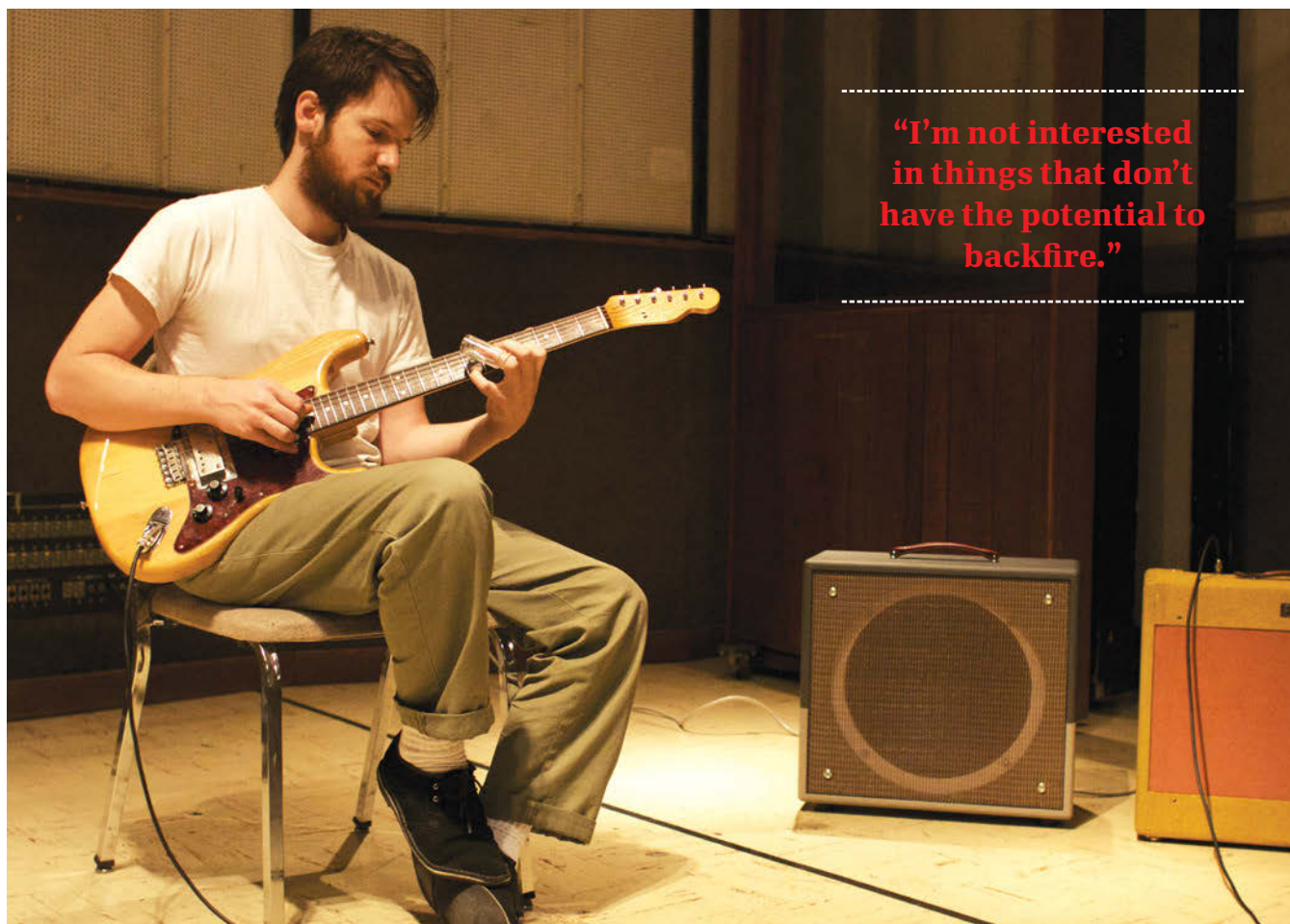
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**"I'm not interested
in things that don't
have the potential to
backfire."**

Blake Mills Releases His Sophomore Effort

GUEST STARS—AND GUEST GUITARS—SHINE BRIGHTLY ON *HEIGH HO*.

By Alan Paul

▶ BLAKE MILLS' first important decision about his second solo album, *Heigh Ho*, was whether or not to hire an outside producer. After all, he had produced and played on sessions for artists as diverse as Billy Gibbons, Fiona Apple and the Alabama Shakes, but critical distance can be a great asset. He spoke to several friends who had been in similar situations, and they all told him that bringing in another producer was a great decision. Then he promptly decided to do the job himself.

"I tried to think of the

right person to produce this material," Mills says, "and no one came to mind."

The guitarist instead used his budget to hire a superstar band of session vets, most of whom are accomplished producers themselves, including bassists Don Was and Mike Elizondo, keyboardist Benmont Tench and drummer Jim Keltner.

"They were all people I had met doing sessions, many of whom I was so star struck to meet that I could barely play at first," Mills says. "A band of producers obviously could have clashed, but I'm not interested

in things that don't have the potential to backfire."

The resulting music is atmospheric and free of genre classification. The album is filled with swelling dynamics, highly nuanced playing, emotive singing, and layered guitars that swell and surge, often seeming on the verge of exploding. The sound is minimalist but hi-fi.

"The record has this threat of chaos that dangles itself in front of you and then goes away," Mills says. "It threatens to ignite, and when it finally combusts, it's like picking through the smoldering remains and

seeing what pictures are left."

Mills used a couple of special guitars on the album—Jackson Browne's 1952 Telecaster and a prototype of Dickey Betts' signature Gibson Custom Shop Les Paul—and ran them through his custom Hooks amp. "These guitars are incredible—the quintessential Tele and the perfect humbucker guitar, which Dickey gave me when I was playing in a band with his son Duane," Mills says. "Jackson lent me the Tele and told me to keep it until I found a better one. Maybe he just lost my phone number."

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They feel great, and still sound really good
after a bunch of shows."
- Gus G



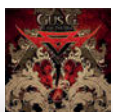
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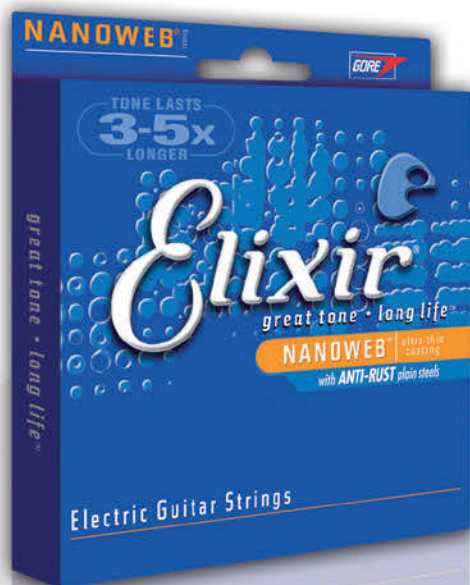
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■ **Bjorn, next year is your 20th anniversary with In Flames. How would you summarize being in the band for two decades, and can you see doing it for another 20?**

GELOTTE We don't really think too much about the years passing. We try to look forward in the same way that we think about music. There is always something interesting and challenging around the corner. This is the one thing I want to do and, to be honest, probably the only thing I'm decent at, so hopefully I will be doing this for some time.

■ **What is your proudest moment on your new album, *Siren Charms*?**

GELOTTE I am of course super proud of everything on the album, but listening back to some of the solos makes me a little extra proud. The two solos in "Rusted Nail" are nothing super fast or fancy, but I've got some nice notes in there, and the solo in the last song on the album, "Filtered Truth," has, in my opinion, a Nuno Bettencourt-esque/Brian May vibe. They are gods, and I know I'm nowhere near these guys in terms of skill, but the feeling is there.

■ **What's your favorite guitar or piece of gear?**

GELOTTE My Les Paul Custom, of course. I have a few, but the first one I got my hands on has been with me for over 1,000 shows and is well broken in. I have just recently taken it out of service. It makes me a bit sad, but it has served me well.

■ **Got any advice for young players?**

GELOTTE Play live. You'll learn more about your playing and the people you play with than you would in the rehearsal room. Also, who would discover your brilliance and talent if you're not onstage?

*In Flames' latest album, *Siren Charms*, is available now.*

INQUIRER WITH BJÖRN GELOTTE AND NICLAS ENGELIN OF IN FLAMES

■ **What inspired you to pick up a guitar?**

ENGELIN After seeing the video for Ozzy Osbourne's "Bark at the Moon" and watching Jake E. Lee doing stuff with the guitar, looking like a wizard, I was kind of hooked.

GELOTTE When I was growing up, I had access to the best vinyl collection ever—my dad's. He was rocking everything from Thin Lizzy to Rainbow to Black Sabbath. These are all guitar-based bands, so I guess that's where the inspiration came from. I just wanted to sound like these musicians, who were gods.

■ **What was your first guitar?**

GELOTTE My first guitar was an acoustic piece of crap, and I couldn't wait to get my hands on an electric guitar. When I finally got one, it was also a piece of crap. It was a Suzuki, and it looked nothing like the Les Pauls I was drooling over when I saw them in the stores. But it did the job. It stayed fairly in tune, and on a good day I could squeeze a bit of distortion out of it.

ENGELIN I think it was a Tokai, and it looked like a Gibson Les Paul. I went through hell to get that one tuned, because it didn't stay in tune for long.

■ **What do you recall about your first gig?**

ENGELIN It was at a youth center, and our singer got so nervous that he shit his pants and had to switch underwear right before the show. It was epic! We were 12 years old and we were all into metal.

GELOTTE We sure sucked, but the feeling afterward was something I will never forget. I felt like I was 10 feet tall and bulletproof, which is the same feeling I still get whenever we play live.

■ **Ever had an embarrassing onstage moment?**

GELOTTE Haven't we all? There is no moment in particular that stands out, but that feeling you get when you start a song too early or start a solo in the wrong key is something you always want to avoid.

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Unsafe at Any Speed

WE CATCH UP WITH DAVID DAVIDSON TO TALK ABOUT *DEATHLESS*, REVOCATION'S NEW FULL-THROTTLE THRASH-AND-DEATH-METAL HYBRID.

By Richard Bienstock



“HOLD ON A SECOND—we’re getting pulled over by the cops,” Revocation frontman David Davidson says from his cell phone, en route to a gig in San Francisco. When *Guitar World* inquires as to the offense, Davidson can only guess. “I think we’re speeding.”

It’s a fitting charge for a band that sports one of the most blistering speed-metal attacks in current metal. Over the course of four albums and two EPs, the Boston-based Revocation have crossed the velocity and aggression of classic thrash with a thick- and modern-sounding technical death metal vibe, all of it shot through with the jaw-dropping guitar work of Davidson, whose mind-bendingly complex and inventive solos pull from such unexpected areas as classic rock and jazz. It’s an approach that embraces myriad styles from heavy music and beyond, and then recombines them to forge a new and unique sound.

Now, Revocation—which also includes guitarist Dan Gargiulo, bassist Brett Bamberger and drummer Phil Dubois—have released *Deathless*, their first album for Metal

Blade, and looks to be their most boundary-pushing yet. “It’s a continuation of the path we’ve been traveling,” Davidson says. “There’s definitely a lot of heavy elements, but there’s also some more atmospheric stuff and some different things going on with the vocals. Then there are songs like ‘Scorched Earth Policy,’ which is maybe the best thrash song we’ve ever written, with lots of technical riffs and that signature Revocation vibe. It’s just full throttle.”

Fortunately, that full-throttle approach seems to refer only to Revocation’s music rather than their behavior on America’s interstate highways. After a short break in the conversation, Davidson happily reports back to *Guitar World* that he and his bandmates are not, in fact, getting pulled over. “The cops drove right past us,” he says with

relief. “They were going after someone else.” Davidson says with a laugh. “Now, where were we?”

Q: In terms of your sound, Revocation have always pulled fairly equally from thrash and death metal. But it seems that on *Deathless*, the balance tips strongly in favor of the latter.

I would agree. There will always be a thrash component to our music, but I think it’s been scaled back this time, and the death-metal elements are more at the forefront. It’s just a little bit of a darker record overall. But with every record we try to maintain the core elements of what we do while also expanding upon our music and taking it in different directions. On the new album, the vocal approach on a song like “Labyrinth of Eyes” is to me almost Alice in Chains–like in the harmonies in some parts. So that’s definitely outside of our normal approach.

Q: What gear did you use on *Deathless*?
I played my Jackson Warrior seven-string custom through EVH 5150 III amps. I just love the gain construction on those amps. The notes cut through but the sound is beefy at the same time. It’s perfect for what we do. And the clean channel is really nice, too.

Q: How about effects?
It’s only in the past couple months that I’ve really stepped up my pedal game. This current tour [with Crowbar] is actually the first time I’ve really used a pedal board. We’re working with Pigtronix now, and they’re an awesome boutique pedal company. I’ve been using their Class A Boost in my effect loop and also their Echolution 2, which is just a really smooth delay and gives my leads a little more atmosphere. Then up front I’m using their Quantum Time Modulator [chorus and vibrato pedal] for clean parts. It makes everything more ethereal sounding. And I have a Gatekeeper noise gate. Other than the Pigtronix stuff



Dan Gargiulo (left) and Davidson

I have a Maxon OD808, the classic green overdrive, just to give my distorted tone a little more articulation.

Q: You have one of the more distinctive lead-guitar styles in current metal.

Who were your influences?

Well, I grew up listening to hard rock. Slash is one of my favorite guitar players. So that kind of stuff creeps in. If you listen to the solo on “Deathless,” it’s definitely very rock-inspired. It totally has that swagger to it. But there’s also a lot of metal, and also jazz. If you look at something like “Scorched Earth Policy,” there are straight up Pat Martino licks in the second solo.

Q: Speaking of Pat Martino, you actually studied jazz guitar at Berklee.

I did. I got my degree from Berklee and I studied with a lot of different jazz musicians there. My major was professional music, which was basically like a Choose Your Own Adventure major. I took a lot of performance-based classes, classes on chord melody, classes on writing and arranging for big band. Then I also took private lessons with teachers who focused on modern jazz and bebop and hard bop. Studying all those different elements of music made me a more informed musician and a better player. Of

course, I’m not saying you have to go to school to be a good musician. A lot of self-taught guys are amazing musicians. But for me, it definitely helped.

“The death-metal elements are more at the forefront this time.”

Q: People compare your playing style to Marty Friedman’s, and you guested on his recent solo album, *Inferno*. But given your jazz background, I’ve wondered if you were also influenced by an earlier Megadeth guitarist, Chris Poland, who has a strong jazz component to his playing.

I love Chris Poland. There’s so much personality to his playing—the way he bends notes, his phrasing—and he added an awesome element to that band. When he’s playing some of those fast lines it’s just so fluid and liquid that it almost sounds like a keyboard. He and Marty are both so unique in terms of their approaches. So yeah, I’m a big fan. And it’s funny, I had [Megadeth’s

2004 record] *The System Has Failed* and didn’t realize at the time that Chris had returned. I remember listening to it and thinking, Man, who’s playing guitar on this record? Because it’s so fucking awesome! So I looked up the personnel and saw Chris Poland. And I was like, Of course! He just really brings a different flavor to the guitar.

Q: Which is something you try to do as well—not only in terms of your style, but also by doing things like, for example, adding a banjo to the song “Invidious” [from 2013’s *Revocation*].

It’s all about bringing in a different element, even if it’s brief. And I think that sort of speaks to how we write music in this band, and our willingness to experiment in general. We’re not afraid to try different things.

Q: Looking ahead, is there anything you would like to explore within Revocation’s music that you haven’t yet?

We’re just going to keep evolving, but it’s hard to say at this point in what directions we’ll evolve. I actually already have a couple riffs kicking around that will probably wind up on the next record. But it’s too early to tell how that record’s going to shape up. I do know we’re just going to keep pushing forward with everything we do.

DELAY



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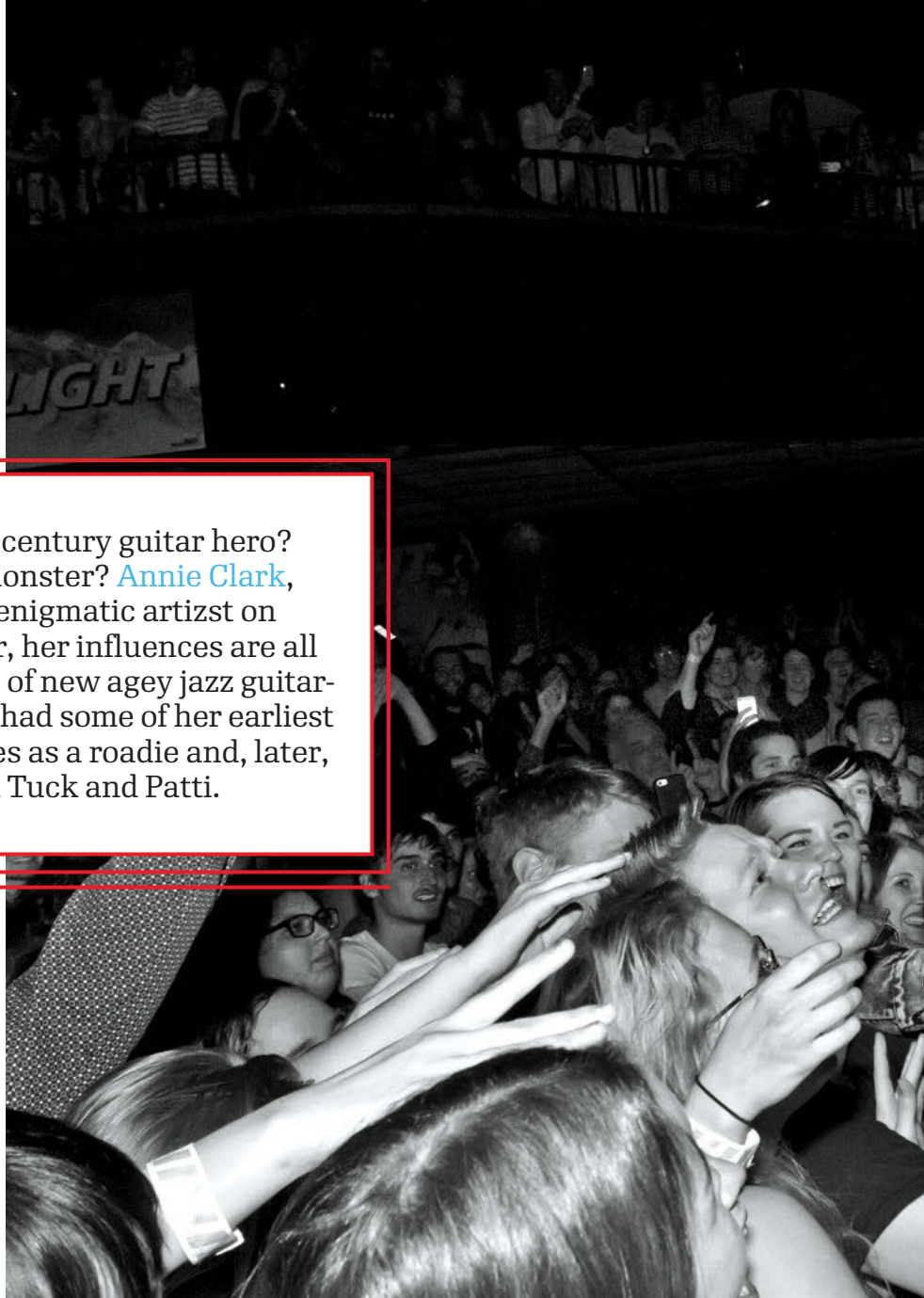
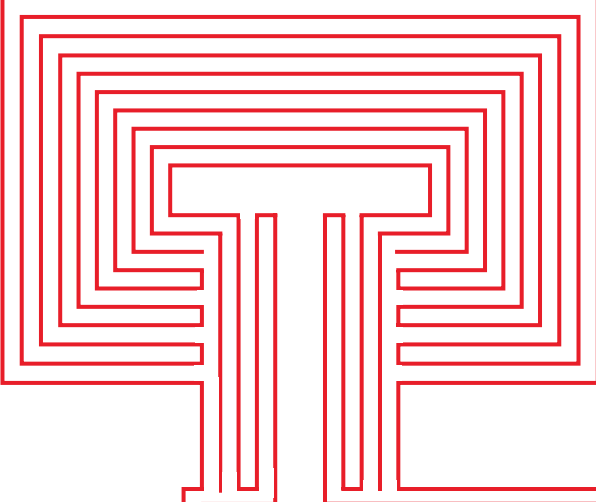
ALTERNATE

TO
THE
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TO
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FROM HER GEAR TO HER TUNINGS TO HER DIVERSE
MUSICAL INFLUENCES, THERE IS NOTHING ORDINARY ABOUT
ANNIE CLARK OR THE STARTLINGLY COMPLEX POP MUSIC SHE
MAKES UNDER THE *NOM DE PLUME* **ST. VINCENT**.

BY ALAN DI PERNA
PHOTOS BY CHRIS CASELLA



THE FIRST TRULY 21st century guitar hero? A post-modern chops monster? [Annie Clark](#), a.k.a. [St. Vincent](#), is an enigmatic artist on many levels. As a player, her influences are all over the map. The niece of new agey jazz guitarist Tuck Andress, Clark had some of her earliest professional experiences as a roadie and, later, opening act for his duet Tuck and Patti.



But Clark, born in 1982, is also a fully fledged child of the alt Nineties. One of the biggest honors of her career to date was being chosen to perform the Nirvana song “Lithium” at the 2014 Rock and Roll Hall of Fame Induction Ceremony. Sporting a funky, thrift-shop Harmony solidbody, she joined surviving Nirvana members Dave Grohl, Krist Novoselic and Pat Smear for a gig that implicitly positioned her as some kind of new, female incarnation of Kurt Cobain.

“I can’t possibly put into words how much that meant to me,” she says, “and how grateful I feel to even be part of that history in the smallest of ways. Nirvana changed the world. You can’t say that about many bands. They changed my life. They changed millions and millions of people’s lives.”

But Clark also has a serious metal side. Growing up in Texas, she delved deeply into the music of bands like Slayer, Metallica and Pantera. Dimebag Darrell is one of her all-time guitar heroes. Then again, she also spent three years at the Berklee School of Music mastering harmonic theory and other learned topics. Despite these antecedents, however, her music is devoid of wanky jazz chords or lengthy bouts of virtuoso shredding.

She can do all that in her sleep but prefers to employ her considerable talent to create arty, minimalist pop music, as heard on her fourth and most recent album, *St. Vincent*.

“It’s funny that you would categorize it as minimalist,” she says. “In the context of guitar rock, I could see what I do as minimal. But in the context of pop music, it’s pushing the level of muso—pushing the limits of what people are hearing in pop music.”

Fair enough. St. Vincent’s robotic, yet oddly vulnerable, post-modern pop songs are packed with subtle complexities, spiky

discordant horn charts, polyrhythmic dance grooves and moments of Bowie-esque alien grandeur. In an overtly electronic landscape, she deploys her guitar as a stealth device, a heat-seeking missile. It sneaks up on you, and startles you at times. What seems like a synth line might turn out to be a guitar. What seems like a guitar might just be the sound of your own imagination. Like a ghost in some Orwellian machine, her guitar is very much an extension of her disarmingly dispassionate, yet somehow highly expressive vocal style.

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indeed laced with Christian imagery, which coexists uneasily alongside images of brute violence, quiet tenderness and digitized dystopian ambivalence.

You'll never figure out St. Vincent on a first listen, or over the space of one interview. But it sure is fun to try.

To my knowledge, you're one of the few guitarists employing techniques like two-handed tapping in a context other than shred, metal or any of the other genres where you'd expect to hear that kind of thing.

[laughs] Yeah, that's just a little bit of a party trick.

Isn't that all it ever is?

It's a little more like showmanship for me than pure sound. I mean, I like it; I'm into it. It's not like I'm doing it for laughs. But it does make me smile, because it reminds me of being 13, being in the guitar store and picking up the Dimebag signature guitar and trying to figure out how he gets that crazy sound from "Cowboys from Hell." What is that? I'd watch tutorials on YouTube. So tapping makes me smile a bit because it is that super-athletic zone of guitar playing that I totally love. But sometimes you have to do a delicate dance to put everything together in a way that doesn't just feel like too many notes just for notes' sake. That's a big thing that I've learned in life. In order to serve the song, maybe it's best to strip it back as opposed to adding more.

Do you always play fingerstyle? Do you never use a pick?

No, I'm using a pick more and more. In certain songs like "Cruel" [from 2011's *Strange Mercy*], there's a riff that's kind of "Ali Farka Toure lite" and it needs that sort of African-style double picking. And there are a lot of other songs, like "Bring Me Your Loves" and "Huey Newton" on my new album, that I definitely use a pick for. I mean, I could play these things with fingers, but sonically it doesn't read as well.

How concerned are you with getting away from any kind of obvious or clichéd guitar tones?

Well, I'm not precious about what I write on. I've written some of my favorite guitar passages on a computer. Or sung them first as a vocal line and then decided, "Oh, maybe that would be better as a guitar part." The more you can get out of lizard-brain muscle memory—like the fast-blues idiom we all know as guitar players—the better it is. Because we all learned the same

native cred, Clark is eminently qualified to do this kind of stuff. Before debuting as a solo artist with her 2007 album, *Marry Me*, she was a member of the Polyphonic Spree and toured with hipster icon singer/songwriter Sufjan Stevens. She's also performed with one of New York avant-garde composer Glenn Branca's guitar armies. One of her most visible projects to date has been her 2012 album, *Love This Giant*, with former Talking Head David Byrne. And there's a clear connection between that band's subversive Eighties pop and St. Vincent tracks

like "Digital Witness," although Annie insists she was thinking more of Tupac on that one.

She is, as stated initially, an enigmatic artist. Even her chosen stage name introduces an element of gender confusion—a young woman with the name of a male saint. Officially, the pseudonym St. Vincent is an oblique reference to a song by post-punk songwriter and novelist Nick Cave, not to mention the middle name of Clark's great-grandmother. But while her *nom d'artiste* may not arise from any sense of Catholic piety on Clark's part, St. Vincent's lyrics are

pantheon of rock music, so we all know the same pentatonic scales and riffs. And that's amazing stuff, but it's important to get away from it as much as you can. Get away from muscle memory and just let your ear be your guide.

What were some of your main guitars for your most recent album, *St. Vincent*?

I was playing this guitar that [producer] John Congleton had, the Thurston Moore edition of the Fender Jazzmaster. It's super chopped—just a volume knob. You either like the way it sounds when you play it, or you don't. I really like that on/off kind of thing. You don't mess around with a million permutations. So I was using that a lot on the record, but I don't play it live. For live work, I play the Music Man Albert Lee model a lot. I'm not a very large person, so even though I love the sound of a Seventies Les Paul, there's no way in hell I could ever play one live unless I wanted to have a chiropractor on tour.

There's a lot of functionality in my choice of instruments, especially for playing live. I'm using a Kemper modeling amplifier for live work. Originally I was bringing out vintage '66 Kalamazoo kind of small amps—the kind of little guy that you could ram a lot of signal through and get a nice breakup and saturation and all of that. But I just stopped. Those weirdo custom and vintage amps need a lot of attention on the road, and I didn't want to make my guitar tech's life a living hell. So I decided to go with straight-up Kemper. Which really works well, because my entire show is programmed, in terms of effects. I program my pedal board, and my keyboard player uses Ableton to send cues to switch programs, so I don't have to look down at my pedal board. So both [co-guitarist/keyboardist] Toko [Yasuda] and I use Kemper modeling amplifiers, because they're consistent.

How did you discover the Kempers?

I got turned on to them by my guitar tech, who was on the Nine Inch Nails tour, and that's what they were using. So I gave them a shot and really liked them. I don't know if they'd be my go-to amp in the studio, but they're definitely my go-to live. Hey, if they're good enough for Trent...

Okay, so what are some of the army of small vintage amps you use in the studio but could never bring on the road?

Oh, things like a little Sixties Danelectro. I use a lot of effects, but there are some amps where I just really love the sound of their

“ALTERNATE TUNINGS ARE A GREAT WAY TO GET OUT OF YOUR LIZARD BRAIN.”

distortion. I have a couple of little Kalamazoo amps with the built-in tremolo. I never use the tremolo, but the amp is nice. I have a few custom TRVR amps as well. It's sort of like a boutique silverface Champ, and another one is kind of like a Sixties Deluxe.

A lot of effects, you said. Any must-haves?

The people at Eventide have been really rad to me over the years, and I've been using

their H9. I have a couple of those going. I have all the Eventide effects at my disposal with those. So I just program those for synth sounds, tremolos, delays, reverbs...

In your song “Regret,” there's a nice harmonized solo guitar section. Is that some kind of harmonizer, or are you playing the lines?

I play them. You couldn't get a harmonizer to do that particular harmony.

I guess it's too interesting to be a preset, you're right.

Yeah, it would take too much time to program what that harmony is. It's easier just to play it.

There's a lovely distortion tone on that song as well.

I believe that's a [Bixonic] Expandora that John [Congleton] had in the studio. I liked it so much I bought one of my own. It's a



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Japanese distortion pedal. John said that's what Billy Gibbons used.

You get this amazing sustain on some tracks. Is that the amp? Are you using any kind of sustain device?

I think I was using an Electro-Harmonix Micro Synth. The new generation of Micro Synth has a lot of sustain. I used sustain on the record for things like the solo in "Rattlesnake," which is all on one string. Just a big slidey thing. I was trying to cop the style of

a Turkish instrument called the saz. I was listening to a lot of Turkish music, and you know, they just overshoot the note and slide into it. It's a really sexy approach. I spent a lot of time trying to play different melodies on just one string. And I have a slice in my finger to prove it! I remember, in the studio I cut my finger on my left hand really bad trying to do the "Rattlesnake" solo.

Just from sliding up and down on one string.

Yeah. My uncle Tuck Andress talks a lot

about this kind of thing. You always have to have a contingency plan. If you blow a generator or something, you have to have a backup. So I just used my other finger to do it. But it was a painful process, that's for sure.

You mentioned that Thurston Moore Jazzmaster. Are you very influenced by the New York avant-noise kind of thing—Sonic Youth, Marc Ribot, Arto Lindsay...

Yeah, absolutely. Marc Ribot is definitely one of my favorite guitar players. Nels Cline is incredible too.

So it's Marc Ribot and Dimebag, eh?

Yeah, there's a riff on my song "Bring Me Your Loves" that's so "Cowboys from Hell" that I feel like I'm going to be sued... just in my mind.

If I didn't know that, I never, ever would have guessed that you listen to that kind of music.

Really?

But that's what's really cool. You utterly transform your influences.

That's the goal, right? The goal is to have your own voice as much as possible. For instance, there are plenty of people who can and should play the blues. But I'm not one of them. I had this period where I was super into Albert King and really trying to cop



(above) Warming up before the Columbus show; (right) Kemper Profiling Amplifiers are at the center of St. Vincent's rig





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"IT REMINDS ME OF BEING 13 AND TRYING TO FIGURE OUT THAT **CRAZY SOUND FROM 'COWBOYS FROM HELL.'**"

he brings so much buoyancy and fun to his music, and I brought a little more of the melancholy side. We met somewhere in the middle. That's what I think was fruitful. And also, he's just such a wonderful showman and so good at constructing shows that are both entertaining and touching, but also strange. So I just sort of watched how he worked—the nuts and bolts of how he put the show together. And what I was able to bring to the show was a sonic palette.

Sonically, there's kind of analogy between your work with him and the time when he was working with someone like Adrian Belew, who really brought an interesting guitar palette to the expanded version of the Talking Heads.

Yes, I love Adrian Belew! And Robert Fripp is another one of my absolute favorite guitar players.

A lot of your own music employs a very contemporary digitized palette to critique digital culture in a way.

Well, I think it's any artist's job to take in the world, filter it through their lens and comment on the times that we're living in now. But I don't mean comment in some big, sad, moralistic kind of way. I'm a person just like everybody else, trying to sift through the big question of where are we now? And so I was finding myself being very Pavlovian about technology. I was salivating at the sound of a text message. And I wanted to ask, "Okay, what is this? Where are we now?" We're living our lives so performatively. We take a picture of our food. We have to tell everybody about every experience we have and post a picture to show for it. And that drew me to the issue of, "Okay, it's all performance, but very little of it is art." But also, are we living for ourselves? Are we able to self-choose? Or are we living in order to project an image of life on the wall? Are we becoming a digital version of ourselves? **GW**

some of those licks. There's a section in the live show where we stretch out and jam a bit, and I was trying to throw some of those licks into the song. I listened back to a recording of the show and I apologized to my band. It was like the worst white-blues hell! It was really bad. Not because it was poorly played—it was played well enough—but it felt so corny. It felt like I was trying on somebody else's clothes. It's one thing to stretch and pull things from different influences. I try to do that everywhere, and with everything. But this was just like, "Ooh, maybe not."

Do you always play in standard, or do you use alternate tunings as well?

Yeah, I use a lot of alternate tunings. I never play in standard E. I drop everything down a whole step, so it's D G C F A D. That just ends up being better for my voice. And for songs like "Regret" and "Birth in Reverse" I was playing around with some tunings—and I honestly can't remember

exactly what they were now—that had multiple strings tuned to the same note. When I played with Glenn Branca a million years ago, what made it so interesting was that he has a lot of guitars and they're all tuned to the same note. And there's a whole other section of 10 more guitars tuned to another note. So I was really liking the sound of that natural chorus and I tried to approximate it with one guitar. Alternate tunings are also a great way to get out of your lizard brain. It's a great tool for me if I'm feeling stuck, like my fingers are wanting to travel down the same old roads. It's like, "Okay, you can travel down the same roads, but I'm gonna mess with the map a little."

What are some of the important things you learned from working with David Byrne?

Oh, um, gosh. I just saw him last night. I think the collaboration worked well because



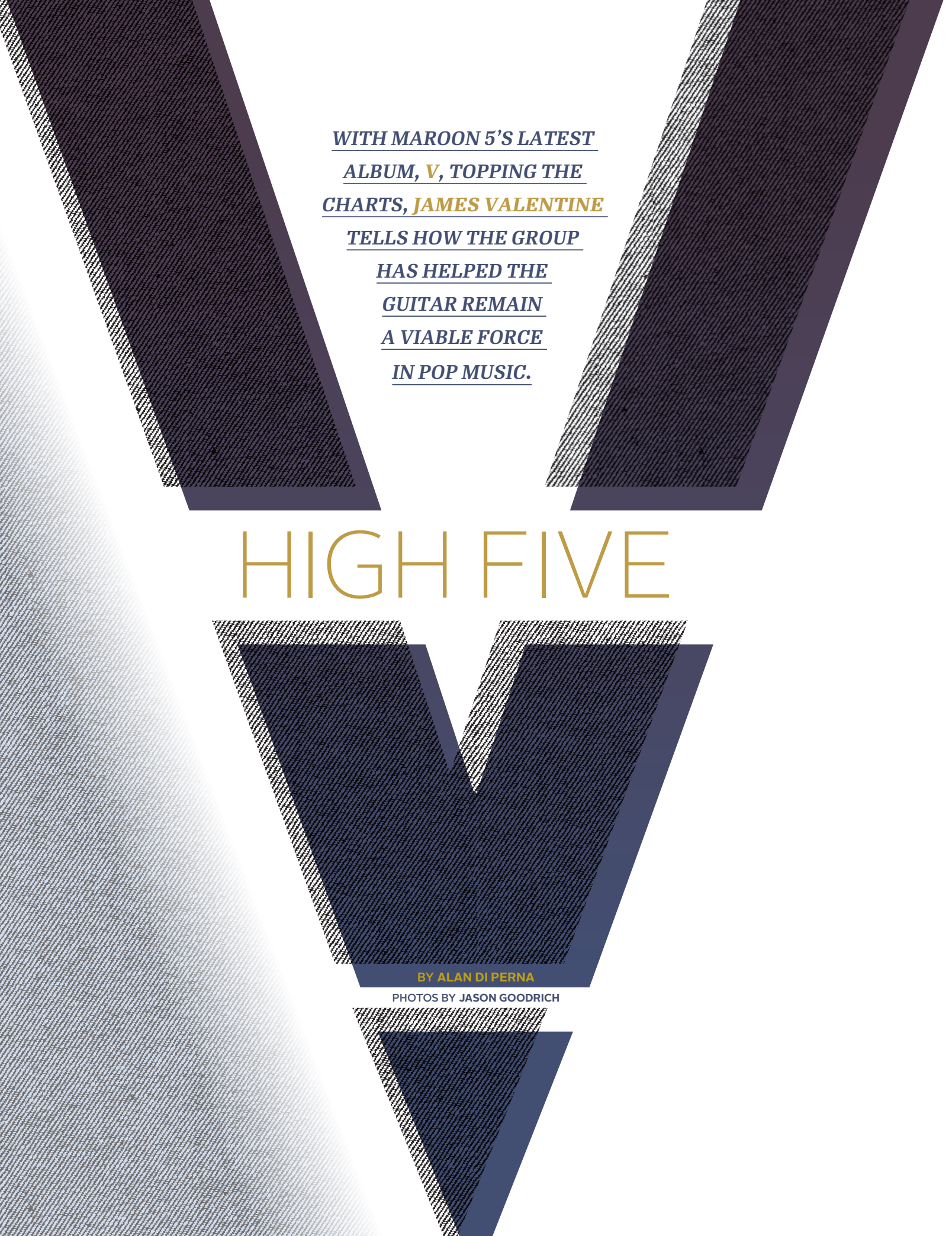
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A large, stylized letter 'V' that serves as the background for the entire page. It is composed of two main parts: a dark blue, textured 'V' and a lighter, greyish-blue 'V' behind it. The letter is positioned centrally, with its top points extending towards the top corners and its bottom point extending towards the bottom center.

WITH MAROON 5'S LATEST
ALBUM, **V**, TOPPING THE
CHARTS, **JAMES VALENTINE**
TELLS HOW THE GROUP
HAS HELPED THE
GUITAR REMAIN
A VIABLE FORCE
IN POP MUSIC.

HIGH FIVE

BY ALAN DI PERNA

PHOTOS BY JASON GOODRICH





“

WE'VE MANAGED TO STICK AROUND BECAUSE WE'VE BEEN WILLING TO TRY NEW THINGS—TO ADAPT AND EVOLVE,” GUITARIST JAMES VALENTINE SAYS OF HIS BAND, THE GRAMMY-WINNING, MULTI-PLATINUM MAROON 5. “BUT IT IS CRAZY TO BE AT EVENTS LIKE THE VMAS OR SOME OTHER AWARDS SHOW AND LOOK AROUND AND SAY, ‘MAN, WE’RE THE OLD GUYS AT THE PARTY NOW!’

”

IN A POP-MUSIC MARKET built on disposability, Maroon 5's enduring tenure at the top has been remarkable. It's been 12 years since their debut album, *Songs About Jane*, launched a string of hits that have made Maroon 5 a worldwide phenomenon. Think of all the prefab-pop teens and rubber-stamp hip-hop acts that have come and gone in that time.

A four-year run on television's *The Voice* has helped make Maroon 5 frontman Adam Levine a major mainstream heartthrob. But while he garners most of the attention, Maroon 5 are nonetheless a full-fledged band, an increasingly rare commodity in today's pop market. And James Valentine's meticulous musicianship has helped keep the guitar alive and wailing in a chart mix dominated by computer-generated sounds.

Valentine's guitar plays a vital role on Maroon 5's new album, their fifth to date and thus titled with the Roman numeral *V*. “It's still exploring the electro-pop terrain we started exploring on our last record, *Overexposed*,” Valentine says of *V*. “But I think there are a couple of moments that

are a little darker. *Overexposed* was a very bright and sunny record, but this one has more adult moments. I'm proud of that.”

V reunited the band with many of the pop Svengali producer/songwriters who worked on *Overexposed*. These include “Moves Like Jagger” masterminds Benny Blanco and Shellback as well as Max Martin and Ryan Tedder. New song doctors to join the talent pool include Alexander “Xplicit” Izquierdo, Stefan Johnson and Jordan Johnson, collectively known as the Monsters.

“There were 27 writers on this record!” Valentine marvels. “But none of the band members wrote anything for the album this time around, which is a first for Maroon 5. We just had this big stockpile of amazing songs from collaborations with tons of other guys. After making *Overexposed*, we basically just kept on working and collaborating with a lot of those same producers.”

This is part of what the guitarist means about Maroon 5's ability to keep moving with the times. “This world we're occupying now is very much a producer-driven

medium,” he says, “which is different from how we started off—as a guitar rock band playing pop music. But there was still space for a lot of signature Maroon 5 guitar sounds on the new record. A funk, Nile Rodgers-influenced guitar style works really well with synth-heavy programmed tracks. You can really hear that on ‘It Was Always You.’ And I'm really happy that the first two singles, ‘Maps’ and ‘Animals,’ both revolve around guitar riffs. The ‘Animals’ riff is a real jangly, almost Chili Peppers-esque sort of thing. So that one is really fun to play. Same thing with ‘Maps,’ which has a sort of Andy Summers picked-arpeggio vibe.”

“Maps” features one of Valentine's all-time favorite guitars, a black, mid-Nineties Fender Telecaster that he's had for some time now. On the power ballad “Leaving California,” he played a P-90-equipped guitar made by James Fano, a luthier whose work Valentine especially appreciates. But for much of *V*, he relied on a newer guitar, a T-Deluxe solidbody built by L.A. luthier Bill Asher.

“Bill is maybe best known for making Ben

Bassist Mickey Madden (left) and Valentine onstage



“
THIS RECORD
HAS MORE
ADULT
MOMENTS.
I'M PROUD OF
THAT.”

Harper's lap steels," Valentine says. "He makes beautiful guitars. I was turned onto the T-Deluxe by my friend Chris Traynor, who plays for Bush. It has a Tele-style body and Charlie Christian pickups. It's just a really cool guitar. I had it out on the road for a while, and in the studio I just found myself gravitating toward that one a lot."

Other guitars for the album session include Valentine's Sixties Gibson ES-335 and a variety of Martin acoustics, including a Fifties 0-18 and a selection of newer Martin models. His main amp for the album was a Divided by 13 FTR 37.

"Our engineer Noah Passovoy had all sorts of different mics ready to go on my Divided by 13 cabinet," Valentine explains. "So we had a whole bunch of different options, including the Royer mics we love, the Coles and things like the Shure SM7 and SM57. The thing about fitting the guitar into a lot of these synth-heavy tracks is that sometimes we needed different frequencies to be represented, and different mics can provide that. So it was great to have them all there and available at the same time. We could choose the best one for every track."

Sessions for *V* took place at Conway Studios in L.A. For any given song, Valentine will usually start by tracking essential guitar parts, such as major riffs and rhythms, as well as overdubs for thickening choruses and other key passages. "We do all the stuff that's on our checklist to make the guitar parts," he explains. "And then at the end we do what I call 'exploring the space,' where I'll just play over the track and see if anything else comes up. A lot of times nothing does. A lot of times it's just me wanking around and maybe trying to make everybody in

the studio laugh. But other times we get something really good."

"Exploring the space" for the song "Unkiss Me" yielded the chiming guitar harmonics that adorn that track. "I love the sound of harmonics," Valentine notes, "and that's something I'll always try to add as a texture onto a track. I always hear that in Pat Metheny recordings, where he uses really cool harmonics. It's one of the coolest things that a guitar can do."

Experimenting with guitar textures also gives Valentine a chance to pull some effect pedals out of his sizable collection. Favorites this time around included a TC Electronic Flashback delay, a Strymon TimeLine and a Providence Anadime chorus pedal with custom circuitry modification by guitarist Michael Landau. But while a lot of work for the album took place at Conway, much of *V* was created in the digital ether as the project's many producers and songwriters worked from remote locations via their computers.

"It was very contemporary in the sense that there was a lot of swapping of files back and forth," Valentine {continued on page 158 }



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CELESTION



HOLIDAY 2014

HOLY SPIRITED



GUITARIST AND PRODUCER JIMMY PAGE REVISITS
TWO OF LED ZEPPELIN'S MOST GOD-LIKE ALBUMS,
IV AND *HOUSES OF THE HOLY*.

[BY BRAD TOLINSKI ✱ PHOTOS BY ROSS HALFIN]



IT'S A BEAUTIFUL Indian Summer day, and I'm standing on Queens Gate Road in London, England, a stone's throw from the legendary Royal Albert Hall, where Led Zeppelin played in 1970, a performance immortalized on 2003's *Led Zeppelin DVD*. It's a fitting landmark, considering that I've just finished a productive hour chatting with the band's guitarist and producer, Jimmy Page, about the new deluxe editions of 1971's *Led Zeppelin IV* (the third best-selling album in U.S. history) and its 1973 follow-up, *Houses of the Holy*.

truth is, it isn't an easy task. There's an elusive quality to the song that defies a simple explanation, which probably explains its extraordinary durability.

I surprise myself by speaking quite passionately about the song's theme of spiritual yearning and redemption. I concede that the lyrics are pretty vague, filled with lines like "sometimes words have two meanings," "there are two paths you can go by" and "there walks a lady we all know/who shines white light and wants to show/how everything still turns to gold." But, like any other mystical text, the song's virtue is in its ambiguity—it's designed to draw you in and "make you wonder" [see sidebar, pg. 66].

I conclude by telling him that the enduring popularity of the entire *Led Zeppelin IV* album

I'm searching in vain for a taxi when, suddenly, a middle-aged man holding a sizable video camera on his shoulder walks up and politely introduces himself to me. In tentative English, he explains he's with a Dutch television station that is producing a segment on the lasting importance of Zep's classic "Stairway to Heaven." At least, that's what I think he says.

"So, vat is da meaning of dis song?" he asks.

Good question. I've written an entire book on Jimmy Page and have had a good three or four decades to think about it, so I should be able to say something relatively intelligent on the matter. But the

is probably due to the strange timelessness buried within its musical DNA. Songs like "Battle of Evermore," "When the Levee Breaks," "Rock and Roll" and "Stairway" are profound in their ability to shift between the pagan rituals of Stonehenge and some unspecified space age where "all is one and one is all."

"It's not an album—it's a work of comparative mythology," I sputter.

The Dutch cameraman smiles and seems satisfied, if not a little puzzled, by my response. After he leaves, I'm a little mad at myself for not bringing up these ideas to Page during our interview an hour earlier, but as a guitar journalist, I was on a different mission.



**WHEN YOU LOOK AT THE
WHOLE OF ZEPPELIN'S
CATALOG, YOU REALIZE
WHAT A SAVING GRACE
THAT WAS NOT TO HAVE TO COMPLY
WITH COMMERCIAL RADIO."**

***** JIMMY PAGE *****

Last June, Led Zeppelin launched an ambitious campaign to reissue their catalog, releasing remastered versions of their first three albums, each accompanied by a second disc of entirely unreleased music related to that album. As the holidays approach, a second round begins with special editions of their fourth and fifth albums, *IV* and *Houses of the Holy*.

The *Led Zeppelin IV* deluxe edition includes unreleased versions of every song on the original album, including alternate mixes of "Misty Mountain Hop" and "Four Sticks," stripped-down guitar/mandolin instrumental versions of "Battle of Evermore" and "Going to California" and the much-sSpeculated original Sunset Sound Studios mix of "Stairway to Heaven."

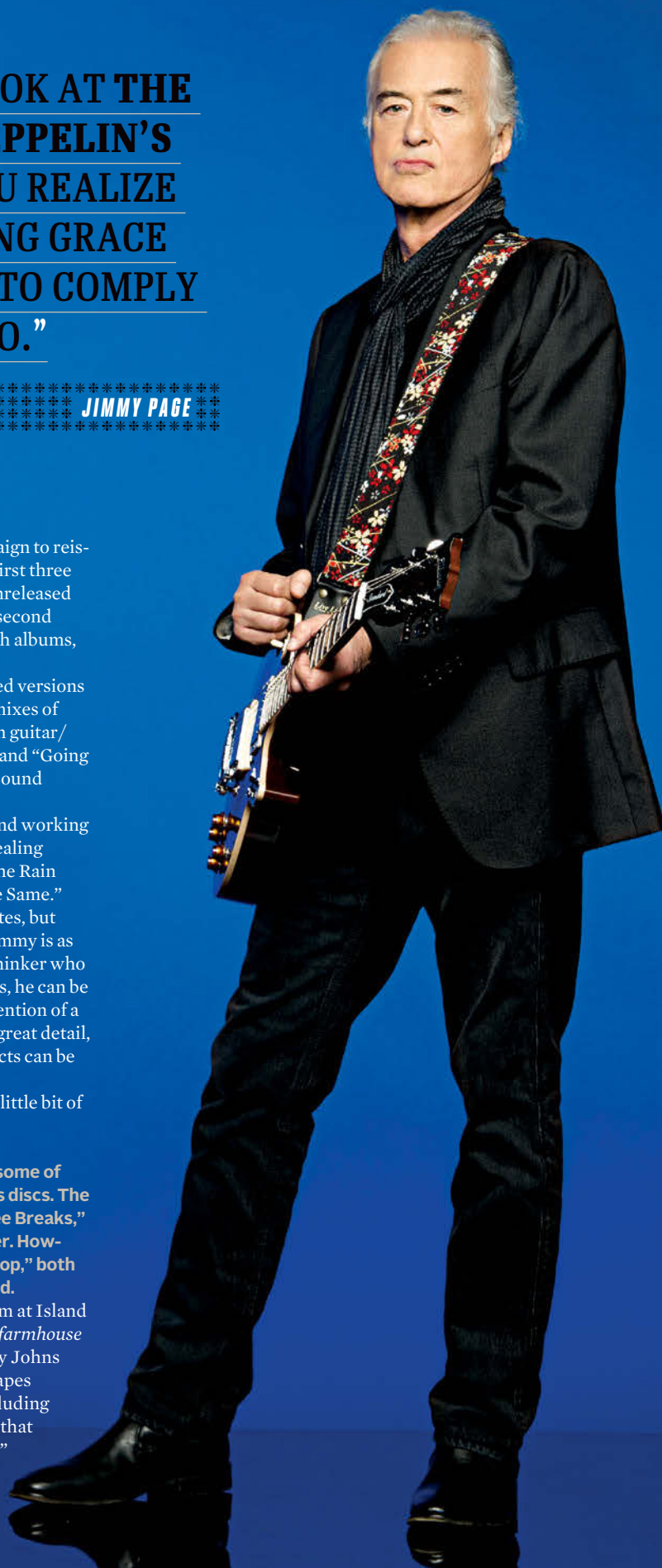
The *Houses of the Holy* companion disc offers rough and working mixes of "The Ocean" and "Dancing Days" as well as revealing guitar-heavy mixes of "Over the Hills and Far Away," "The Rain Song" and a cool alternate take of "The Song Remains the Same."

It's a ridiculous amount of ground to cover in 60 minutes, but Page seems game. Well...pretty game. As an interview, Jimmy is as dynamic and quirky as his music. He's a highly original thinker who can dazzle with his clarity and insight, but when he wants, he can be as secretive and mysterious as King Solomon. Just the mention of a song title will have him enthusiastically holding forth in great detail, while seemingly innocent questions about guitars or effects can be met with a succinct, "I'm not going to answer that."

But, hey, it's all cool. Just like "Stairway to Heaven," a little bit of mystery always makes you wonder.

One of the biggest bits of news is that you've included some of the original Los Angeles mixes of *IV* on one of the bonus discs. The story has always been that, aside from "When the Levee Breaks," the mixes done at Sunset Sound Studios were a disaster. However both "Stairway to Heaven" and "Misty Mountain Hop," both included in the companion disc, sound pretty damn good.

After we completed most of our work on the fourth album at Island Studios and Headley Grange [a remote three-story stone farmhouse that Zeppelin used as a recording facility], [engineer] Andy Johns and I went to Sunset Sound in Los Angeles to mix. The tapes included most of the music that would end up on *IV*, including "Stairway," "Going to California," and even a few things that ended up on *Physical Graffiti*, like "Down By the Seaside"



and “Boogie with Stu”—but not “Battle of Evermore” which wasn’t finished yet.

We did some great work there, and I was particularly impressed with their wonderful echo and reverb facilities. The only problem was, they also had a rather “colorful” studio monitoring system. While we were mixing, everything sounded huge and the low end sounded especially massive. But when we returned to England and played our work back, the sound was nothing like what we had heard in Los Angeles. It was deflated...a pale echo of what we’d heard in L.A.

Around that period of time, there were alarming stories of tapes that had been damaged or slightly erased or interfered with by magnets used by airport security. We all wondered whether anything had happened to them. In actual fact, nothing had happened to them. Regardless, the band was not particularly enamored with the way things sounded, so I agreed to remix everything.

There were exceptions. The Sunset Sound mix of “When the Levee Breaks” had a density that we could not be replicated when we remixed it in England. It didn’t have that space—that black hole. So we put that one on the original album. We’ve included the remix on the companion disc so you can decide for yourself.

You also included the Sunset mix of “Stairway,” which also sounds pretty good.

Yeah, it’s also pretty superb.

When you were putting together the companion disc, did you have any second thoughts? Did you think any of the alternatives would’ve been better to put on the original albums?

Weeeeeee!!!, I don’t know about that. I think it is what it is. I suppose you could look at it this way: you wouldn’t have the versions that you know, and you wouldn’t have had the possibility to use these wonderful versions for the bonus disc! [laughs] It might’ve took 30 or 40 years to manifest, but Zeppelin runs on sidereal time—or time you can stretch—within the music and in the general ambience of the band.

On the original version of “Rock and Roll,” the beginning of the solo is almost buried, and then slowly emerges as it unfolds. On the companion disc, the alternative mix offers more clarity, but it begs the question: why did you bury it in the first place?

It makes you listen harder! I didn’t want it to be vulgar and punch the listener in the nose, I wanted to play with them a little bit and draw them in. It’s actually pretty interesting what’s being played.

The new version of “Four Sticks” also offers more clarity in certain areas, particularly in John Bonham’s drums. There is so much going on in that song. Was it difficult to achieve a final mix?

There were a number of attempts to get that song right. I know, because I just reviewed them all! You’d get to the point where you could hear all the textures...and then realize there wasn’t enough bass. [laughs] Back in those days, it was all manual mixing, so every mix is different, which is really rather good. Getting a great mix was a kind of performance itself. We didn’t start having automated mixes until *In Through the Out Door*.

I suppose you could argue which one is better, but on both versions of “Four Sticks”—the original and the alternate version—you really get the feel of the ride of the mix and how we’re trying to get all the textures to organically move throughout the song. I’ve always felt that “Four Sticks” was very abstract, so it was particularly important to get the soundscape right. In some ways, the textures are the song.

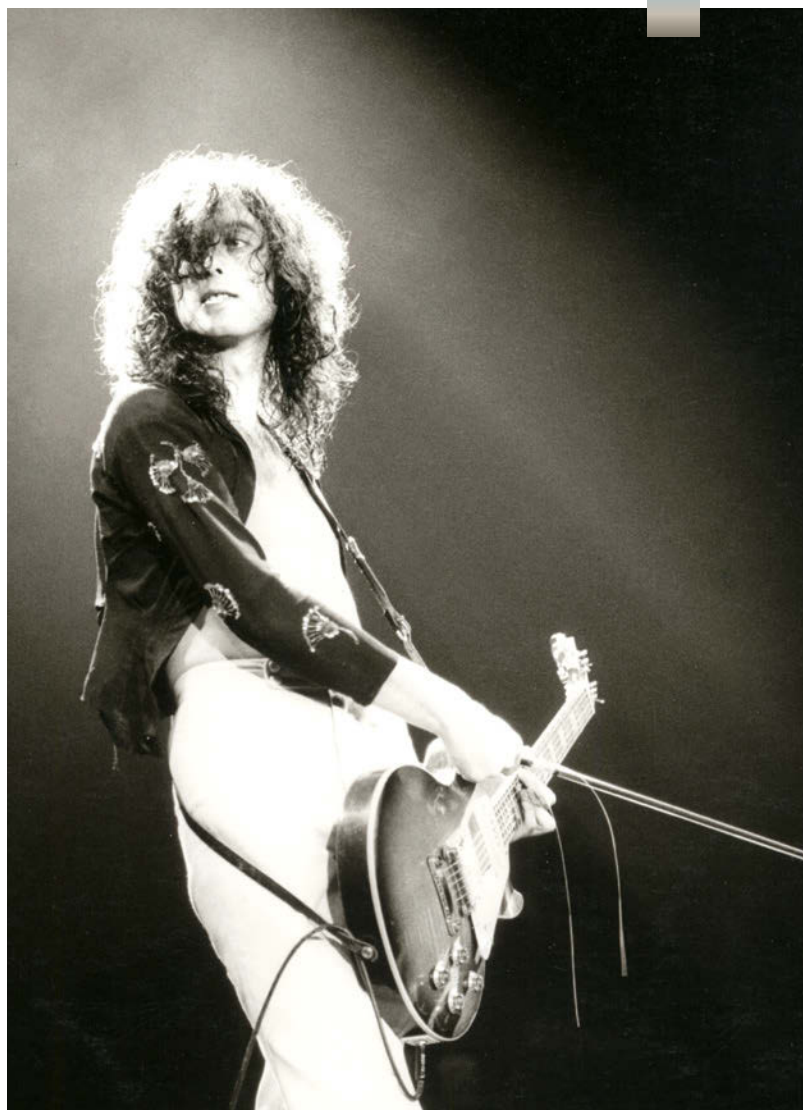
But regarding hearing John’s performance, or some of the other nuances, I was very diligent during this whole process to release things that had real musical value. A lot of thought went into what we were going to use to compliment the original tracks.

Going back over both of these albums, it’s striking how much electric 12-string you used. What was the primary guitar?

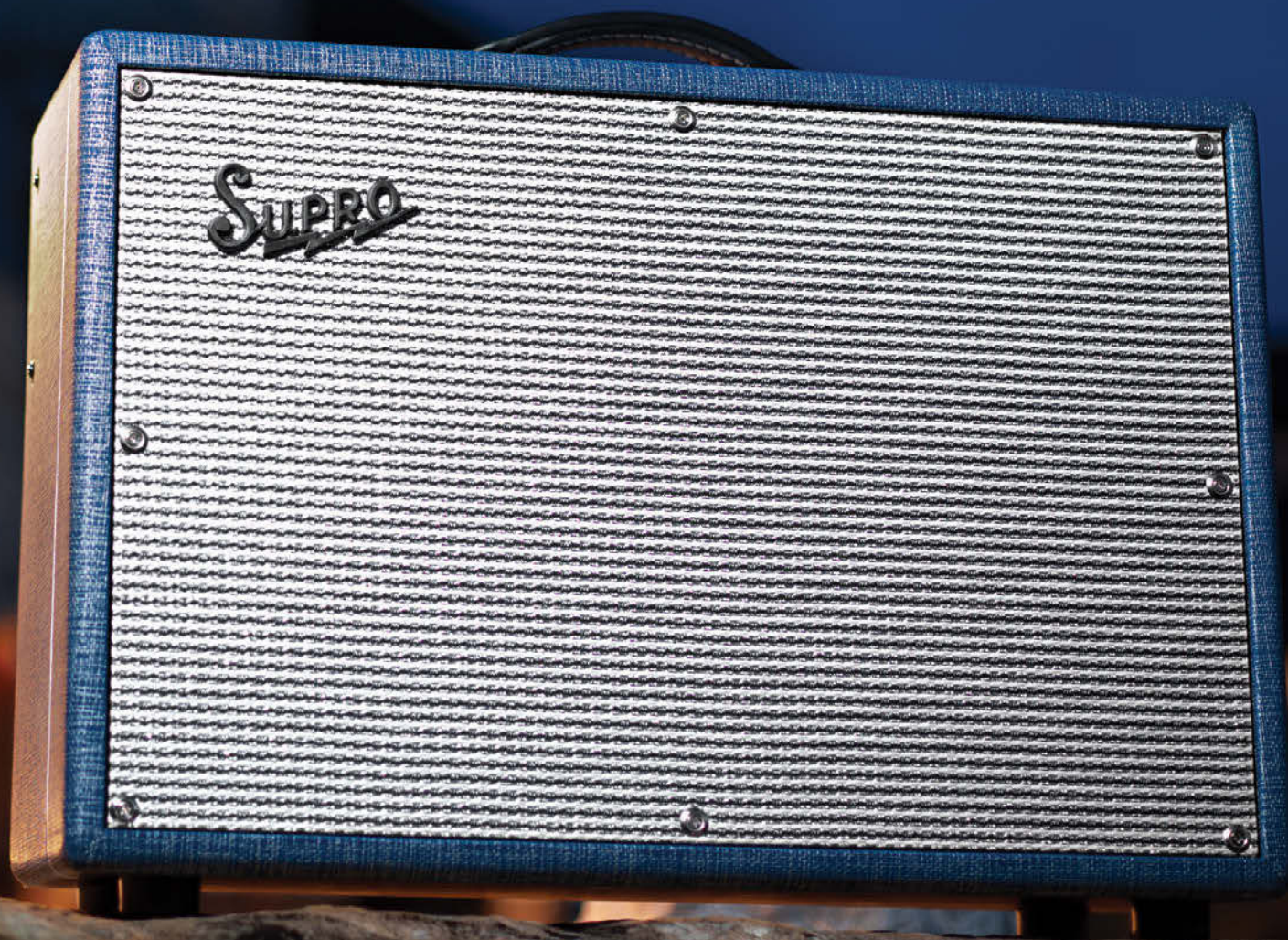
Well, on “Stairway” I used both my Vox Phantom that I used on “Thank You” and my Fender Electric XII.

Did you use them for tonal differences?

Not really. They both sort of sounded the same. It was more about how they played. They felt



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HOUSES OF THE HOLY IS AN ALBUM OF MANY MOODS.”

different. On “Song Remains the Same,” it’s just the Fender.

Listening to the dramatic, stripped-down version of “Battle of Evermore” on the companion disc, something occurred to me. What came first, the mandolin or the guitar part?

The mandolin part. I was at Headley Grange one evening and started playing John Paul Jones’ mandolin. I had never really played a violin or a ukulele or any instruments with those kinds of tunings, but before I knew it I had written the whole thing—the verses, the chorus and the breakdown. The rhythm guitar was created later because I had to work out what the chords were and the correct inversions—because I didn’t know what chords I was playing on the mandolin.

Why fade the track halfway through?

It’s a vignette. It’s similar to how I handled “The Song Remains the Same” on the companion disc. I wanted to give the listener a sense of how the track evolved, but didn’t feel the need to belabor the point. Same with “Going to California”—that’s not the full-length version, either. It’s about illustrating the texture and vibe.

I think you’ve said each album is a reflection of what you were feeling at that particular time and space.

***Houses of the Holy* is the most celebratory album in your catalog. It’s the only album without a blues.**

Well, I’m not sure I’ve ever said it was a summing up of where we were at that point in time; it’s more about what we’re managing to achieve musically under the roof of a recording facility. I think it’s more about how we’ve managed to push things, and we’d been pushing all the way through.

Here’s the interesting thing: if we had been forced by the record company to make singles, we would’ve never been able to explore

like we did or make albums like *IV* or *Houses of the Holy*. Because we created each album as an independent production, we could actually dictate that there would be no singles. And when you look at the whole of the catalog, my god, you realize what a saving grace that was not to have to comply with commercial radio. Our attitude was, “Here’s the album, and if you want to give something to radio, then fair enough, but don’t bother asking us to follow it up with something similar.”



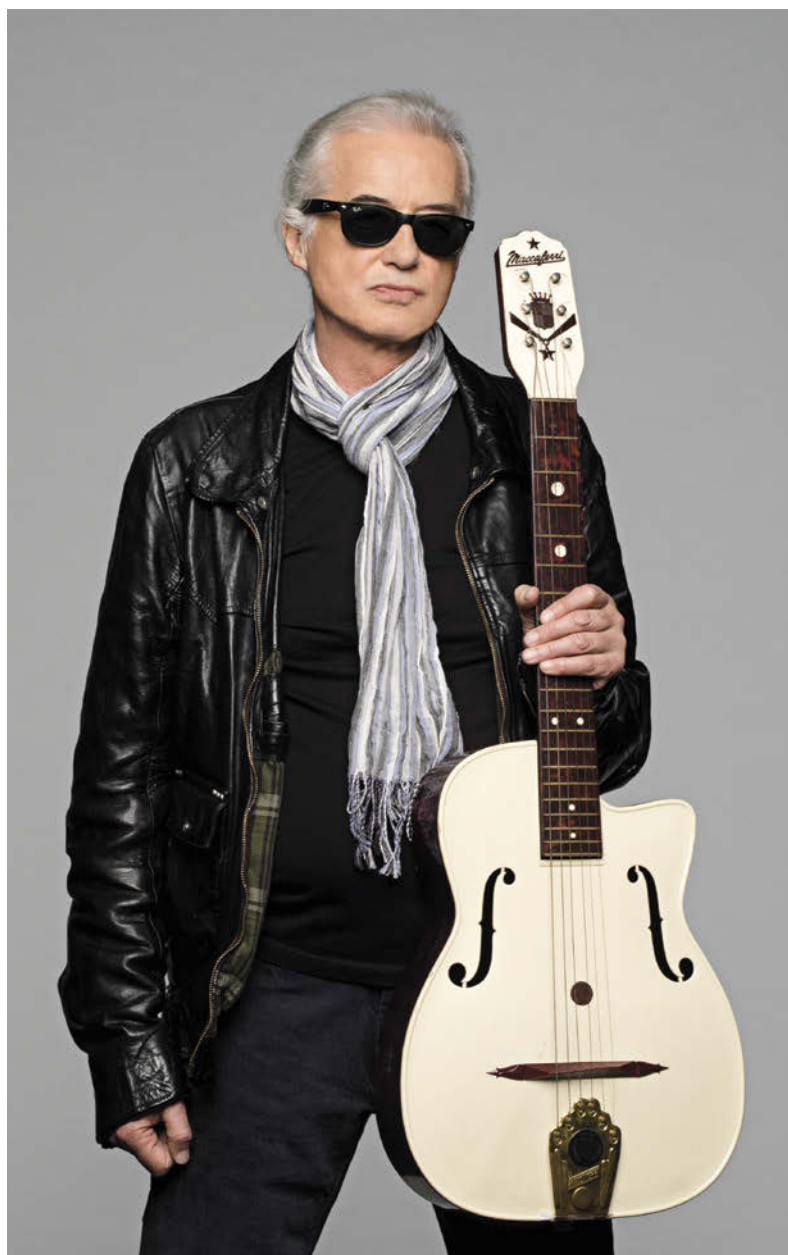
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I NEVER WANTED TO TAKE THE EASY WAY OUT.”

generation—before there were cassette recorders—had to remember everything. Most of the time I didn’t really need to record demos because I had already committed the idea to memory.

“The Song Remains The Same” is genuinely unusual. It’s almost a compendium of folk and country guitar techniques presented in a completely different context—the opening solo features straight flat-picking, the bends behind the vocals are reminiscent of country guitarist Clarence White, and there’s a healthy amount of hybrid picking on your Fender XII.

That’s fair enough. It wasn’t intentionally any one of those things. It was just the result of me listening to all these alternative six-string things at the time and summing them up...or perhaps *reprogramming* them. [laughs] But it’s all a question of taste—of what you put in or leave out to make the most of your technique relative to the song. I was so OCD then that, by the time it came for me to record my guitar parts, I was completely absorbed by what I was doing and the right parts just seem to come out. And most of the solos were spontaneous. I’d warm up and

Houses features some of your most layered and complex guitar arrangements. Around this time you had installed a home multitrack studio. Did that influence the material on *Houses*?

Yes, I did have a home multitrack recorder, and I was experimenting quite a bit, and certainly some of it was done with Zeppelin in mind. “The Rain Song” was one of the tracks that I had developed at home. My demo features a Mellotron and everything—I didn’t play it as well as John Paul Jones, of course—but the whole idea, with all the various movements, was done at home.

What about “Over the Hills and Far Away”?

No, because that was easy to convey to the band with just a guitar. What I wanted to achieve with “The Rain Song” I felt was less evident from just performing the guitar part, so creating a demo was important.

To be honest, I just usually taped things to remind myself. One of the most important things to remember is that musicians of our

then immediately record, and then I’d do the next one. I never wanted to labor the point of anything.

Continuing with the uplifting theme of *Houses*, I’d like to talk about “Dancing Days.”

Yes, that whole song is like a celebration—it’s jubilant. But I would say *Houses of the Holy* is an album of many moods. Each song captures an essence of a feeling, an emotion or sensitivity, and you can hear the band maturing as we play all these different styles. I feel there’s a logical progress from each album. You can see the expansion and risks we were taking. Or should I say, the new territory that is there to be civilized and conquered. [laughs]

“Dancing Days” is interesting because I remember exactly where I was when I laid down those slide guitar parts. I was at Olympic in Studio One, and I stationed myself in the control room and fed my lead out to an amp in the studio. I wanted it {continued on page 160 }

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HEAVEN FOR EVERYONE

THE HISTORY OF ROCK'S MOST ENDURING SONG, LED ZEPPELIN'S "STAIRWAY TO HEAVEN."

WHILE ITS OPENING acoustic strains have been known to elicit more than a few sneers, Led Zeppelin's "Stairway to Heaven" remains one of the most durable songs in rock history. Like Lynyrd Skynyrd's "Free Bird" or Queen's "Bohemian Rhapsody," "Stairway" has come to be known as more than just a catchy tune—it's a cultural phenomenon.

Like those two songs, "Stairway to Heaven" is profoundly unusual—a marriage of genres, tempos and disparate instrumentation that somehow works as a whole. While it is perhaps the most requested song in the history of FM radio, "Stairway" boasts none of the qualities associated with classic pop music. You can't dance to it. It's not about sex. It's not angry. It's not political. And believe it or not, it has never been officially released as a single.

Not even the members of Led Zeppelin are sure what to make of their signature song. Vocalist and lyricist Robert Plant has confessed that he never even liked it. "I

truly loathed it," he said. "When we used to rehearse, we'd perform 'Stairway' as a reggae tune because Page could never get me to sing it otherwise."

John Paul Jones, Zep's bassist/key-boardist, is kinder. "I actually like 'Stairway,'" he told *Guitar World* in September 1993. "It encompassed a lot of the elements of the band, from the acoustic start to the slightly jazzier section right before the drums kick in, and then to the heavier stuff toward the end. It was a very successful song. I'm not talking about successful in commercial terms but successful in that everything worked well and fell into place."

Not surprisingly, Jimmy Page loves the track. "I thought 'Stairway' crystallized the essence of the band," he told *Guitar World* in January 1991. "It had everything there and showed the band at its best—as a band, as a unit. I'm not talking about solos or anything; it had everything there. It was a milestone for us. Every musician wants to do something that will hold up for a long time,

and I guess we did that with 'Stairway.'"

History clearly concurs with Page's assessment of his song. The album it appears on, 1971's *Led Zeppelin IV*, has sold in excess of 25 million copies. "Stairway" continues to be the most requested radio song ever, having been played millions upon millions of times on American airwaves alone, and has generated more sheet-music sales than any other song in history.

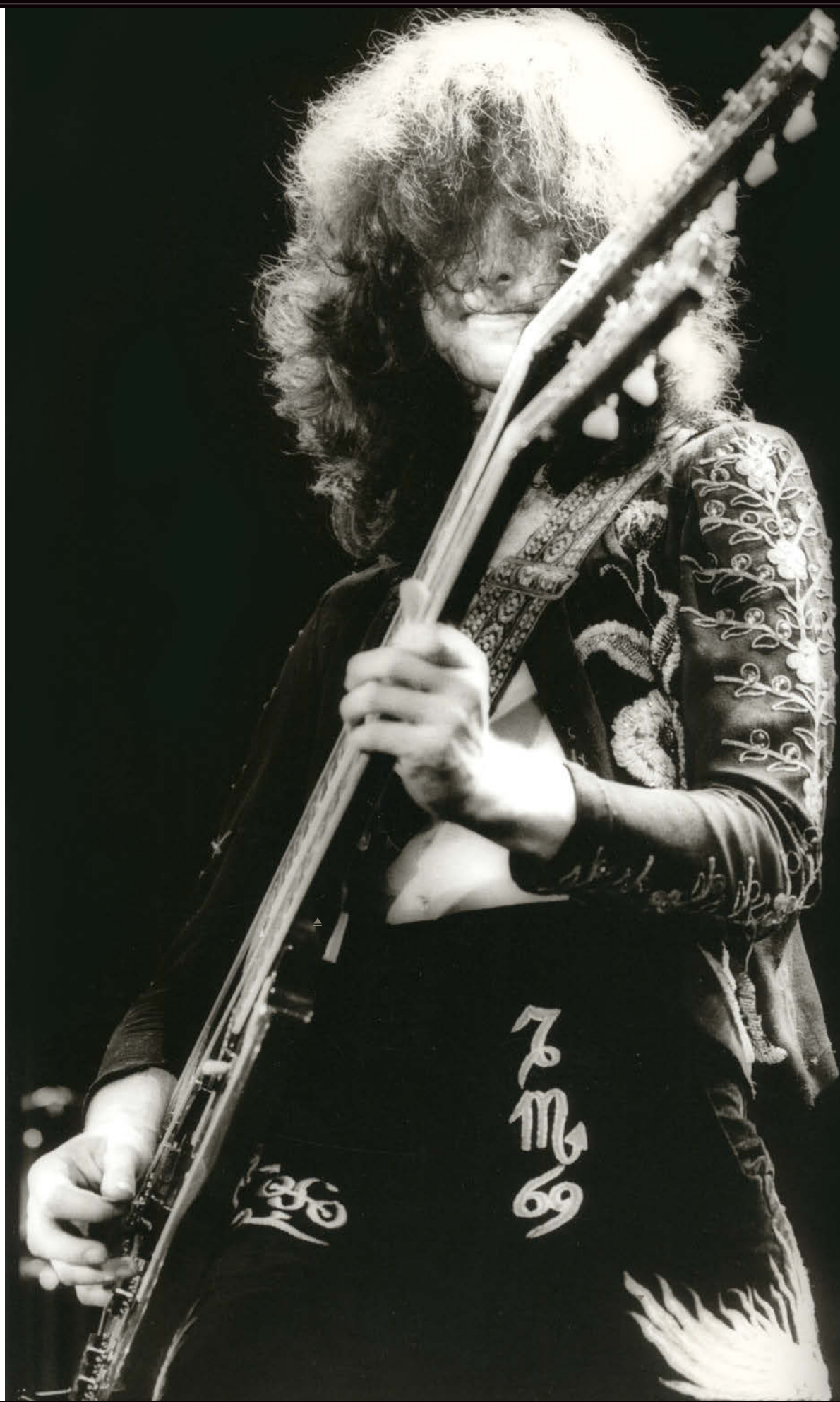
That "Stairway" is so revered by musicians is not surprising. Brilliantly conceived and perfectly executed, it ranks among the greatest rock compositions recorded. For multiple generations of guitarists, the song has served as a training ground: develop the acoustic and electric chops necessary to play "Stairway" and you are on your way. Playing the song's delicate acoustic section correctly requires a mastery of fingerpicking or, alternatively, hybrid picking, a technique in which a flat-

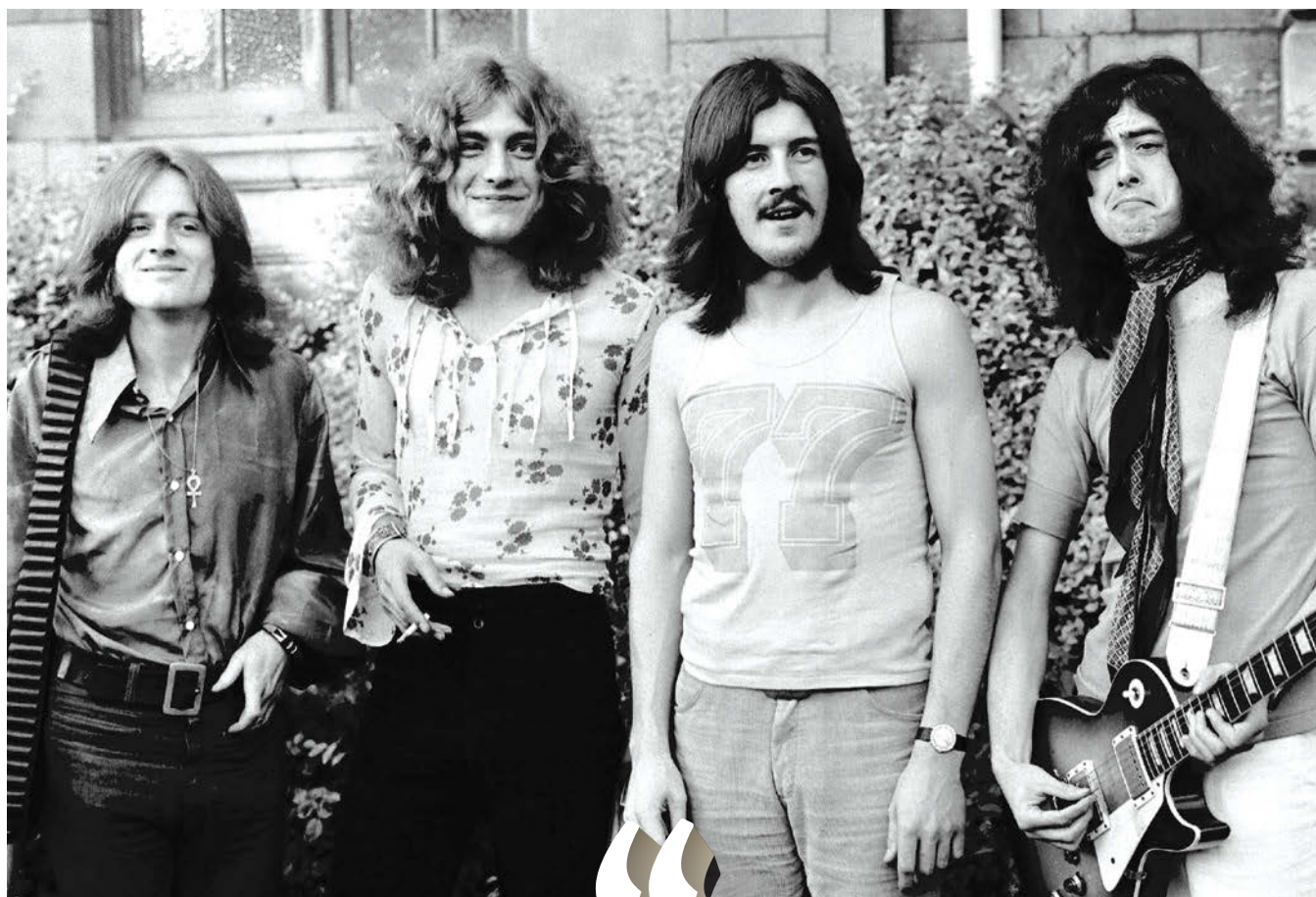
pick is used in conjunction with the picking-hand's free fingers to pluck the strings.

The song's electric second half represents even more of a technical hurdle. While many guitarists can quote bits and pieces of Page's legendary solo, trying to replicate the lead's entire array of awesome bends, hammer-ons and triplets will daze and confuse most players.

Other reasons for the song's popularity are more esoteric. As noted earlier, most of the usual elements that make a song a classic are absent from "Stairway." They certainly are nowhere to be found in the lyrics. But that is precisely what makes Plant's words so appealing. Mysterious and exotic, the lyrics would stump a Sphinx. What are the "two paths you can go by"? Who is this mysterious lady who's buying a stairway to heaven? Why is the May Queen doing her spring cleaning? As Plant sings, for himself and the rest of us, "It makes me wonder."

There was a method to the madness, however, at least at the outset of the song's cre-





ation. Andy Johns, who engineered *Led Zeppelin IV*, remembers, “I was talking with Jimmy before we started working on the fourth album and telling him that I’ve always wanted to work on a song that started off real neat and got bigger. And Pagey said, ‘Oh, don’t worry, I’ve got one of those.’”

As Page recalls, the genesis of “Stairway” was, in fact, pretty straightforward. “I’d been fooling around with an acoustic guitar and came up with the different sections, which I married together. While I was writing it, I started formulating a few ideas regarding the arrangement. For example, I knew I wanted the drums to rest during the first section. And then after they kicked in, I wanted them to build until we reached a huge crescendo. Also, I wanted the tempo to gradually speed up, which is against all musical rules. I mean, that’s what a musician is *not* supposed to do.

“I had a picture of it, and I ran it by John Paul Jones so he could get the idea. The following day, we got into it with John Bonham. Initially, Bonzo couldn’t get the timing right on the 12-string part before the solo. You have to realize that at first there was a hell of a lot for everyone to remember on this one. But as we were sort of routining it,

EVERY MUSICIAN WANTS TO DO SOMETHING THAT WILL HOLD UP FOR A LONG TIME.”

Robert was writing down these lyrics, and a huge percentage of the lyrics were written there and then. He didn’t have to go away and think about them. Amazing, really.”

Plant himself was surprised by how quickly inspiration flowed. He’d been in a bad mood, sitting in front of a fireplace with Page, when, he recalled, “all of a sudden my hand was writing out the words. I just sat there and looked at the words, and then I almost leaped out of my seat.”

But perhaps the oddest fact about “Stairway to Heaven” is that Page claims to have improvised what is universally acknowledged to be one of rock’s finest and most

melodic guitar leads. “I winged the solo,” Page says with a touch of pride. “I had prepared the overall structure of the guitar parts, but not the actual notes. When it came time to record the solo, I warmed up and recorded three of them. They were all quite different from each other. All three are still on the master tape, but the one we used was the best solo, I can tell you that!”

“I used the Telecaster that I had used on our earlier albums for the solo,” he continues. “I don’t remember the amp. It could have been a 100-watt Marshall.”

The song was recorded at London’s Island Studios and, like all Zeppelin songs, produced by Page. Andy Johns recalls, “Jimmy had the tune pretty much worked out. I don’t even recall hearing a demo. When we got around to doing the song, I could tell it was going to be special. I didn’t know, however, that it would become a bloody anthem for generations of kids!”

Page, however, had a feeling about the song after an early U.S. performance of it. “We played it at the L.A. Forum in March of 1971, long before the album came out,” he says. “And it received a standing ovation. We knew it was really important.” **GW**



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BLOOD BROTHERS

Machine Head's long-running guitar duo **Phil Demmel** and **Robb Flynn** discuss *Bloodstone & Diamonds*, the group's new head-banging hard-as-rocks album.

BY JON WIEDERHORN

PHOTOGRAPHED BY JAY BLAKESBERG

70







ACCORDING TO CONVENTIONAL

metal wisdom, Machine Head have been on an upward career trajectory for the past 10 years, ever since they hired guitarist Phil Demmel to replace Ahrue Luster. Historians say it was then, in 2003, that the band enjoyed a career resurrection triggered by the crushingly heavy *Through the Ashes of Empires*. The more rhythmically

complex *The Blackening* arrived in 2007 and brought the band to even greater critically acclaimed heights. Then, four years later, scholars claim Machine Head reached another career peak with *Unto the Locust*, which was just as heavy as, but faster and more experimental than *The Blackening*.

Most musicians would be happy knowing that fans and critics consider each of their last three albums better than the one before it, but not Machine Head frontman Robb Flynn. A moody guy with almost 30 years in the Bay Area metal scene, Flynn played with Forbidden and Vio-Lence before cofounding Machine Head with bassist Adam Duce in 1991. Flynn has written most of Machine Head's music and is largely responsible for the darkness within their songcraft.

"The upward trajectory thing is a fallacy," he grumbles at 9 A.M. after dropping his kids off at school and returning home. "We drew more people on the fuckin' *Supercharger* tour in 2002 than we did on *Through the Ashes*. The media just didn't think we were cool on our fourth album because we didn't blow up, so they left us for Nothingface or whatever new band came along."

Flynn's emotional turbulence colors Machine Head's new album, *Bloodstone & Diamonds*, like layers of oil paint. The songs are simpler and shorter than those on the band's past two releases, but they're no less impactful, diverse or creative. "Now

We Die," the opening track, starts with a sweeping string quartet, then bursts into a propulsive riff that will have mosh pits churning. "Killers & Kings" is a mélange of chugging guitars, squealing harmonics, dissonant unmuted strumming and abrupt thrash licks, while "Damage Inside" features a disconsolate-sounding arpeggio and textural distorted counter-melodies. On "Imaginal Cells," Machine Head layer classical guitar over a sound bed of spoken-word samples about developmental evolution.

"I look at our albums the same way I look at movies," Flynn says. "It's gotta have your awesome opening scene, build-ups and valleys and either a tragic cliffhanger ending or a triumphant top-of-the-world ending."

Guitar World talked with Flynn and Demmel about the changes that have taken place in the band between the end of the *Unto the Locust* tour and the release of *Bloodstone & Diamonds*, the challenges the band faced making the new album and how the record signals both a musical and philosophical awakening for the group.



Phil Demmel

Looking back over the last 20 years since the release of *Burn My Eyes*, do you feel Machine Head has gotten the appreciation you deserve?

ROBB FLYNN We've never gotten any love. When *Burn My Eyes* and [1997's] *The More Things Change...* came out, we were getting no love from the American press. This is not some new phenomenon; this is a 20-year phenomenon. Maybe we rub people the wrong way or we can't easily be classified. But we've had two magazine covers in 20 years. Gimme a fucking break. How many bands have consistently put out quality music as good as us for this long? How many bands are putting out some of the best music of their career this deep into their career? And we get largely ignored. I don't get it. I don't fucking get it.

We've been defining it all along and influencing all the bands—from Trivium to Slayer to Metallica to Slipknot. We've influenced those bands. Whether we had massive success while influencing them is irrelevant. The fact is we did and have for years. And back in the Nineties, we were doing that stuff. We

get ignored by magazines and dudes doing documentaries. But it doesn't even fucking matter anymore. But now we've got so many fans in America and that's the only thing that matters.

You guys had to cancel your tour with Children of Bodom a few weeks ago because the album was taking longer than you expected. That must have been disappointing.

FLYNN What the fuck, Jon Wiederhorn, does this have to do with *Guitar World* magazine?

I'm just curious.

FLYNN What the fuck does this have to do with guitar playing? Seriously, I'm here to talk about guitars and guitar playing and you're asking me about a fucking tour? You know, like, what the fuck? Why don't we just talk about guitars?

Because it's interesting, and why should we limit the scope of the conversation to just guitars?

FLYNN This fucking article is going to be, like, one page, tops. You know this as much as I do.

The assignment is a 2,000-word feature.

FLYNN What is that? A three-pager? Fuck. It's *Guitar World*. Let's talk about the album, let's talk about fucking guitars. Why do we gotta talk about a tour that didn't happen. What the fuck?

Fine, let's talk about the guitar work on *Bloodstone & Diamonds*. The wall of guitars on it is pretty formidable.

FLYNN As you progress, you just get better at what you do. I've produced the last four albums, but we've done the same thing since 1994. We were one of the first metal bands to double-track guitar on both the left and right sides. For this record, one track on each side was my [Peavey] 5150, Bubba, which is my main amp; I've had it since '95. Then I used the new EVH for the double track. It created this chorusy effect that I blended together. Finally, I added a Kemper amp simulator. All three were playing at the same time, and it created one massive tone.

There are plenty of low, roaring riffs. Did you use a seven- or eight-string for anything?

FLYNN No, we only use six-strings, but I've been playing baritone since 2011. My main guitar is three inches longer than the traditional guitar, and that makes all of that drop B tuning, and especially the F tuning, sound a lot tighter so you don't get that sludgy Korn sound. You get a really refined metal sound.

There are some interesting samples on *Bloodstone & Diamonds*, including "America the Beautiful" on the anti-capitalist rant "In Comes the Flood," and a sound collage of snippets from Bruce Lipton's *Spontaneous Evolution: Our Positive Future (And a Way to Get There from Here)* on "Imaginal Cells." Was it difficult to combine the guitars with the samples without one overpowering the other?

FLYNN It wasn't hard to get the guitars to weave in and out. The challenge was getting the samples to make sense, be interesting and tell a story. We spent a lot of time tweaking all the sounds and making octaves and distorting things and slowing them down so it would sound weird and cool.

Was there any other production wizardry you're especially proud of?

FLYNN We used a string quartet on "Now We Die" and "Sail Into the Black." The demos had string synths and the final recordings used a real string quartet. Neither sounded that great alone because they had to fight through these super-bright guitars and super-bright drums. So I blended them together and they sounded awesome. Also, there are moments all over this record where I added feedback tracks to the background. I stood in front of my amp digging my pick into the guitar, and I just let it play through huge sections of the songs to add tension to the record. It's super subtle. It's like in *The Exorcist* when they blended in a hive of bees and you couldn't hear it, but in your subconscious you've got this fear of bees coming and stinging you. I just think most records sound way too perfect and I wanted to fuck things up a bit.

Did everyone track their own guitar parts?

FLYNN No, I do all the rhythms, the clean parts and most of the intro guitars. And Phil does most of the leads.

PHIL DEMMEL He's a better rhythm guitar player, so it makes sense to have him do it all. I did a couple of ambient parts, but mostly I concentrated on my solos.

Did you approach your solos differently?

DEMME I wanted to be able to come in and play them from start to finish. On *Locust* and *The Blackening*, I constructed the solos in the studio and we pieced them together. With this one, I had enough time to build them at home and rehearse them so I was able to bring them in and do fluid takes.

Do you prefer composing to improvising?

DEMME Yes, because I didn't want to write the same leads that I did on past records. I really like writing melodies in my leads instead of burning. I'm not the fastest player. I don't have the greatest vibrato, but I want people to recognize the playing. That's what I like about Kirk Hammett's leads.

Did that require a lot of rethinking and retraining?

DEMME Yeah, I practiced a lot and worked on my strength. I played along with a metronome and did lots of exercises. Then, when I was ready to write, I sat in my room and had the part I wanted to solo over on a loop. The play counts on my iTunes for some of these are, like, 500, 600 times that I played to the track. The trem parts are my signature, but there are a couple leads in here where I straight-up jack all my heroes. There's a Randy Rhoads into George Lynch into Mark Tremonti, and it finishes off with the Zakk Wylde climb. So I'm not afraid to wear those influences on my sleeve and then make them my own.

Robb, how do your leads differ from Phil's?

FLYNN He's definitely more fretty than I am. He has a lot of harmonies, and we really worked on finding that sweet spot between shredding and hummability for him. I can shred, but I don't necessarily want to all the time. I lean more toward the David Gilmour–Matthias Jabs school of guitar, where they play these memorable parts. I only have leads on four songs on the record. The rest is all Phil. But when I do write them, I just try to channel whatever the song's telling me. Like with "Sail Into the Black," I wanted it slow and slurry, with a lot of sliding notes. It's all sliding with my fingers, and it gives you this weepy sound that goes along with this sad, depressing song. I used a lot of finger vibrato and not a lot of picking.

The elephant in the room is the absence of founding bassist Adam Duce, who you fired reportedly because no one could coexist with him. He subsequently filed a \$1.8 million lawsuit against you, which you settled out of court. You all signed nondisclosure agreements that prevent you from talking specifically about Duce's departure, but what can you say about why he's no longer in the band?

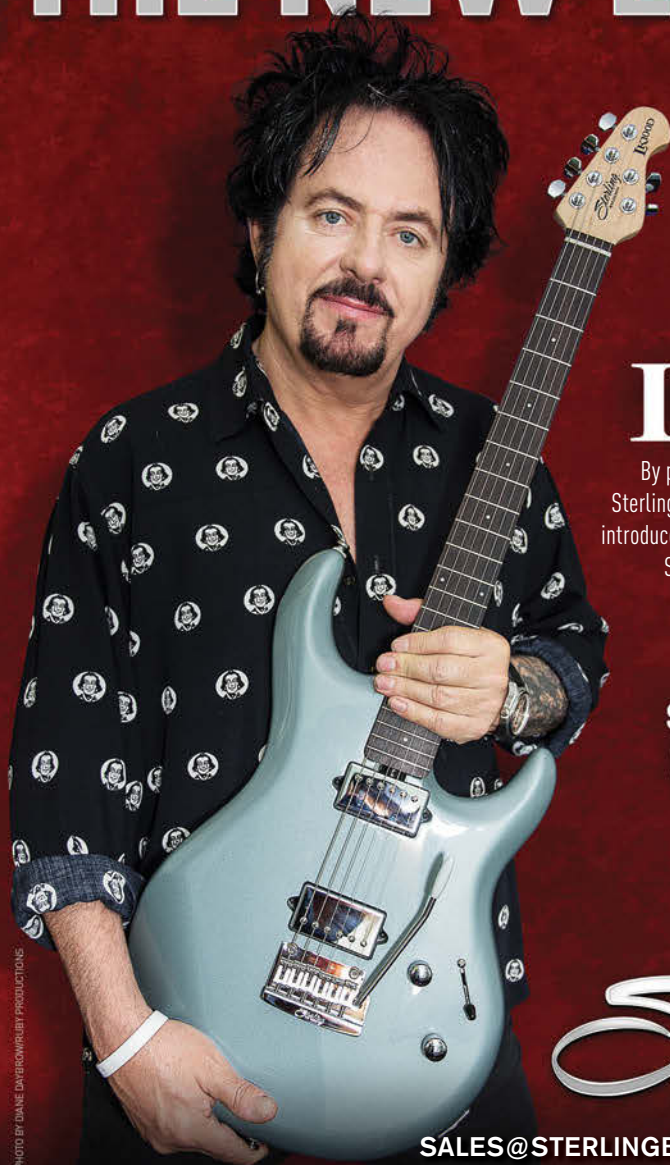
FLYNN A band is like a marriage between four dudes. If it's not working out, you have to make a change. That's all I can say.

DEMME We tour a lot. And being around people that aren't getting along compounds situations. Things fester, they get infected. We found a way to cope with that.

How is it different playing alongside your new bassist, Jared MacEachern?

DEMME First off, the dude wants to be here. He has a very positive

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Robb Flynn

attitude and he's a lifer. He has a great playing style and he wants to contribute. For the new record, he adds different notes instead of always playing what the guitar is doing. He came up with some cool parts for "Ghosts Will Haunt My Bones" that we used.

FLYNN It's great, because he was a guitarist in his old band, Sanctity, so he can write. Now we have four guys who can play guitar. [Drummer] Dave [McClain] actually came up with the guitar part for "Damage Inside."

Was this a more collaborative record than *Unto the Locust* or *The Blackening*?

FLYNN I don't know about that. I wrote about 80 percent of the music. Phil brings a lot to the table. He comes up with cool riffs, not completed songs, but completed chunks, and I work with those.

DEMME Robb and I have a great way of writing. I'll come in with a beginning, a verse and a chorus, and then I'll get to the bridge and he'll take over.

Do you tend to write separately or work in jam sessions?

DEMME We can do both. The beginning tapping riff in "Ghost Will Haunt My Bones" is something I was just noodling around with, and it's the one tune we truly jammed from the beginning. I was playing the intro, then Dave came in with this total

"Separate Ways" Journey part. Then Robb came up with the verses, and Jared came up with a cool bass line to go under the verses. It evolved into this cool Alice in Chains vibe that we haven't had for a bit. Dave was like, "That's what it's about—four dudes in a room just jamming, and what comes up next comes up." People in opposite corners of the country or even the world go, "Yeah, we're in a band." And they mail each other riffs. They don't record together or jam together. I think they're really missing out. This is what gives me a boner about being in a band—in a very heterosexual way. It's such a distinct and organic way of creating something.

You started writing *Bloodstone & Diamonds* in early 2013. Did the songs come together easily?

DEMME No, at first we were off like a herd of turtles. We went through a period of playing the same three tunes and saying, "Shit, we've got nothing."

FLYNN I went into a riff rut, and everything I wrote sucked. So we took a break for about two weeks. When we came back, I had riffs flowing all over the place. But we wrote for a long time, and for a long time I didn't know where the songs were going. There was nothing that really tied them together.

How did you overcome that obstacle?

FLYNN I figured out what to do with "Now We Die" and "Sail Into the Black," and everything came together. Phil had written the riff for "Now We Die," and we had played it a few times, but he and Dave hated it. That song was nicknamed "Back from the Grave," because I kept on trying to bring it back. We fired it twice. Then we took December off for the holidays, and during that whole month I got together with [producer/electronic musician] Rhys Fulber and a string quartet and I wrote all these extra pieces around it. And for "Sail Into the Black" I added all the arrangements. I had told Dave to play a couple of beats, and I edited it all together. When Dave and Phil came back, they heard finished versions of the song, and that's the point where everyone went, "Fuck, this is awesome. I see where we're going now."

DEMME We sat in his Durango, and he cranked it up and we listened to it. And all three of us were in awe. I literally had goose bumps. It was almost shocking. I thought, Holy crap, he literally made chicken salad out of chicken shit.

Is *Diamonds & Bloodstone* a new beginning for Machine Head?

DEMME Having a new life within the band is a recurring theme on this record. During the last little tour we did, we all went out and got Ouroboros tattoos together in Scotland—a four-headed dragon. From death comes rebirth and moving on to what's next.

FLYNN We always want to evolve and improve so everything's a new beginning, not just in execution and production. It's about fucking attitude—the piss and the vinegar. You have to feel the spit coming off the microphone and the fucking guitar player tearing himself wide open. Somewhere along the way that has gotten lost in metal. It all sounds sterile now. Even the most brutal death metal is triggered and executed so perfectly, it drives me crazy. I want to hear the flaws. I want to hear the guitar player a little out of time and miss a note here or there. I want to hear the urgency. Music has to be urgent, or what's the point? You've got to deliver it like it's do or die, like your life depends on it. That's the only thing that's going to remain when it's all said and done. You might be dead tomorrow. Who knows? Make your mark. Carve your niche with everything you do. **GW**

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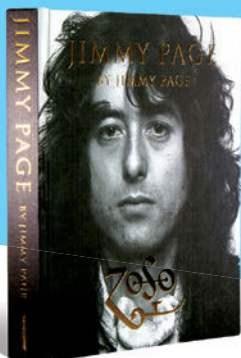
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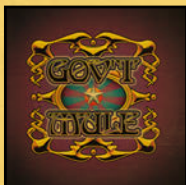
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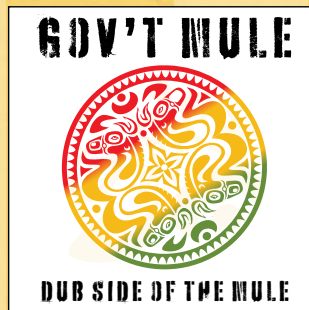
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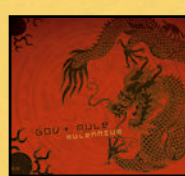
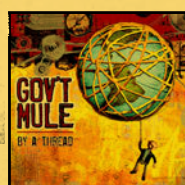


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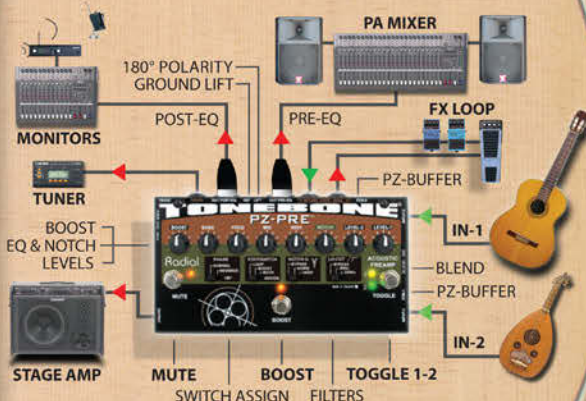
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ESP
USA guitar

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Fab Fives

MESA/BOOGIE FIVE-BAND GRAPHIC, FLUX-FIVE AND THROTTLE BOX EQ PEDALS By Eric Kirkland

SOMEONE COULD WRITE a PhD thesis on Mesa/Boogie's scores of user-interfaced tone-shaping circuits and their permutable effects. The simplest, most powerful and iconic of these innovative tools is undoubtedly Mesa's five-band graphic equalizer. Developed by Randall Smith in the early Seventies, the circuit features a quintet of frequency sliders that lets players morph a Mesa amp's response far beyond what can be achieved with the tone knobs alone. It's most often utilized to achieve the supercharged mid-scooped tonal curves that have forged the distinctive sound of hard rock and metal guitar.

Mesa/Boogie is now making its game-changing EQ available to everyone in the form of three thoughtfully engineered stomp boxes: the stand-alone Boogie Five-Band Graphic, the high-gain Flux-Five outboard preamp pedal and the Rectifier-in-a-can Throttle Box EQ. Like the EQ circuit found on Mesa amps, each pedal has five sliders that deliver +/-12db of gain for the 80, 240, 750, 2,200 and 6,600 Hz frequency bands. All the pedals are hand built in Petaluma, California, alongside Mesa's amps and feature aluminum faceplates, audio-grade components, true-bypass switching and power options for an internal nine-volt battery or external wall-wart.



For video of this review, go to
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FEATURES Boogie's Five-Band Graphic pedal is a relatively simple affair, but of these three pedals, it arguably offers the widest range of applications. In addition to its five sliders, it has input and output level knobs that let you optimize the signal from your guitar or effect loop. If your effect loop has a send level, turn it up full and use the pedal's input level to adjust accordingly. The output level can then be set to push your signal into overdrive or alter your amp's tone without affecting gain.

Mesa's Flux-Five can be thought of as one of Mesa's Studio or Mark Series preamps in pedal form. It has Hi and Lo modes, both of which share controls for level, bass, treble and gain. Dedicated mini toggles let you turn the EQ's sliders on or off for each mode, and a Hi Trim pot helps balance any volume change between the two modes.

Mesa's Throttle Box EQ is packed full of Dual Rectifier-style whoop-ass psycho crunch, with the addition of Mesa's five-band EQ. Fans of the Recto Series routinely beg Mesa to pair these circuits, and the results are powerful. The Hi and Lo gain levels are footswitchable and share the tone, mid cut and gain controls, while mini toggles control whether the five-band EQ is active in Hi or Lo modes, or in both. The small boost switch is similar to the FAT mode found on many Boogie amps, adding gain mostly to the bass and low-mid frequencies.

PERFORMANCE The Five-Band EQ is highly versatile, but its performance will vary based on where you place it in the signal chain. In front of most amps, it's capable of a serious signal boost, much like a transparent, malleable overdrive.

The most extreme degree of equalization usually results from placing the pedal in an effect loop, which typically puts it after your amp's tone stack. This most closely resembles its signal-chain alignment in Boogie's amps. Depending on how the sliders and levels are set, the pedal can help produce the ultimate sucked-mid metal tone, make combos sound larger and more three-dimensional, or provide a warming, hot-tube effect through solid-state or sterile-sounding valve amps.

The Flux-Five integrates with and expands practically any amp's performance characteristics with an extra stage of gain, tone and EQ. Its tube-like enrichments can add a multitude of textures, from a touch-sensitive growl through a clean channel to insane sustain and fine-tuned control through an already high-gain rig. The EQ's sliders are especially useful in high-gain scenarios, allowing you to dial in the exact amount of bass tightness, midrange presence and high-end attack.

Although you can run the Throttle Box EQ into a dirty amp, it performs best in front of a clean tube amp. It offers a wide range of gain levels, all with the famous harmonic grind of the Rectifier amps. As on Mesa's amps, the identification of the key tone controls is not always obvious. On the Throttle Box EQ, the tone, mid cut and boost can be thought of as controlling the highs, mid and lows, respectively. Once this box is dialed in, its Lo and Hi gain modes essentially give you access to the mighty Rectifier's Orange and Red gain channels. Some Recto players like to push the sustain of their amps with an overdrive pedal, and I found that the Throttle Box EQ responded very well to the same method.

CHEAT SHEET



- **LIST PRICES** Boogie Five-Band Graphic, \$249; Flux-Five and Throttle Box EQ, \$299
MANUFACTURER Mesa Engineering, mesaboogie.com

- All of Mesa's EQ-based pedals use the same inductor-based circuitry as the amplifiers' onboard equalizer, maintaining the tubes' response and offering unique sweetening.
- Start your EQ adjustments with the sliders in their uppermost setting and then pull them down to the desired positions. This maximizes the inductors' potential performance.
- The Flux-Five's preamp-style architecture makes it capable of fine tuning your sonic foundation with a range of creamy gain levels and tone twists.
- Fans of the Dual Rectifier's harmonically explosive distortion will revel in the Throttle Box EQ's almost identical gain delivery and tone-morphing controls.
- **THE BOTTOM LINE** Mesa/Boogie's Five-Band Graphic, Flux-Five and Throttle Box EQ pedals finally make it possible for players who don't own a Mesa amplifier to have the same legendary control over their amp's frequency response, plus some of Mesa's most famous Mark and Rectifier Series gain circuits.



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American Beauty

ESP USA ECLIPSE By Chris Gill

WHILE I OWN, play and love more than my fair share of imported guitars, I still prefer electric models made in the good ol' U. S. of A. After all, Americans *invented* the electric guitar, and we design and build them like no one else. So it deeply warmed my heart earlier this year when ESP announced its USA Series Eclipse, Horizon and M-III models, which are the company's first guitars made at its brand-new factory in North Hollywood, California. We took a look at ESP's classic-inspired single-cutaway Eclipse model.

FEATURES The overall features of the Eclipse USA present a familiar formula—a figured maple top, mahogany neck and chambered body, dual humbuckers, 24 3/4-inch scale, and so on—but several details make it stand out from the usual classic clone. The “set-thru” neck joint is impressive, featuring contours that smoothly and seamlessly bring the neck and body together as if they were one continuous piece of wood. The ebony fretboard, 22 extra jumbo frets, 12-inch radius and thin U-shape neck profile provide the fast action and silky playability today's players demand. Hardware consists of Sperzel Trim-Lok locking tuners, TonePros locking bridge and stop tailpiece, Schaller Security Lock strap buttons and Seymour Duncan APH-1 passive humbuckers. Controls include separate volume knobs for the bridge and neck pickups, master tone with push/pull coil splitting and a three-position pickup selector.

PERFORMANCE My test example had a Vintage Natural finish (Tea Sunburst and See-Through Black Cherry are also available) that reveals every glorious detail of the high-grade materials and first-class workmanship. The figuring of the maple top and headstock overlay is drop-dead gorgeous, and the seams of the two-piece mahogany back and neck joint are almost invisible. The rounded edges of the fretboard and body (including a comfortable rear-body contour) give the guitar the luxurious feel of the finest handcrafted goods, and as a result the guitar plays like a dream.

The Eclipse USA's tone is stellar. Classic warm, sustaining dual-humbucker tones abound, but the maple top delivers crisp, detailed attack that complements the mahogany's fat midrange and resonant bass. The simple control configuration delivers a rainbow of textures, from full-throttle metal punch to velvety jazz warmth to single-coil sparkle.



CHEAT SHEET



LIST PRICE \$5,999
MANUFACTURER
 The ESP Guitar Company,
espguitars.com

● The set-thru-neck construction provides a smooth, seamless transition between the neck and the body, as if they were one continuous piece of wood.

● Hardware includes Sperzel locking tuners, TonePros locking bridge and stop tailpiece, Schaller Security Lock strap buttons and Seymour Duncan APH-1 humbuckers.

● **THE BOTTOM LINE**
 Providing a compelling blend of vintage design and modern features, the ESP USA Eclipse is the ideal single-cutaway dual-humbucker solid-body for players seeking a high-performance classic.



Six-String Dream

ERNIE BALL/MUSIC MAN MAJESTY

By Chris Gill

ELECTRIC GUITARS ARE often compared to cars, but one important distinction is that car design continues to progress across the board, while guitar design, with a few notable exceptions, seems predominantly stuck in bygone eras. While only a handful of people still use a 1957 Corvette or 1985 IROC Z as a daily driver, most guitarists are content to play instruments with designs that haven't changed much, if at all, since the Fifties or Eighties. The Ernie Ball/Music Man Majesty, designed in collaboration with Dream Theater guitarist John Petrucci, is a refreshingly modern instrument that is the electric guitar equivalent of a 2015 Aston Martin Vanquish—a stylish, luxurious, high-performance ax that completely elevates the playing experience.

FEATURES The Majesty may look like a standard dual-humbucker, tremolo-equipped shred machine, but it boasts an abundance of refinements and versatile features. In addition to its pair of DiMarzio Illuminator humbuckers, the Majesty is equipped with piezo pickups under the saddles of the floating tremolo bridge that produce acoustic-like tones and textures.

The uncomplicated but versatile switching system consists of push pots and a pair of recessed three-position toggle switches that provide instant access to a wide variety of electric and piezo tones, as well as a preamp that boosts gain, and mono or stereo output. Controls consist of master volume, master tone and piezo volume. Trim pots mounted on the rear of the guitar allow users to

adjust the active preamp's maximum gain boost, mix levels of the magnetic and piezo pickups, and fine tune the piezo pickups' treble and bass response.

The sleek lines and sexy contours of the Majesty's body shape aren't just for show, as the extended bass-cutaway horn delivers outstanding balance and the deep treble cutaway provides completely unobstructed access all the way up to the 24th fret. The guitar features a neck-through-body design consisting of a basswood body with a maple top and a Honduran mahogany neck with a 25 1/2-inch scale, ebony fretboard and 24 medium jumbo stainless-steel frets. The saddles on the custom floating tremolo are stainless steel as well, and the locking Schaller M6-IND tuners and angled headstock keep the tuning stable even after aggressive tremolo use. Intonation is accurate up and down the neck, thanks to Music Man's patented compensated nut.

PERFORMANCE I wasn't kidding when I compared the Music Man Majesty to the latest Aston Martin Vanquish. The first time



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I played it was as thrilling as taking a high-performance sports car for a test drive. The guitar is outrageously comfortable in both sitting and standing positions, and the slim neck profile, combined with the neck-through-body construction and deep treble cutaway, makes it easy to play anywhere on the neck. I was particularly surprised by how comfortable it was to play between the 20th and 24th frets, a section of the neck I rarely venture to, as it usually feels cramped and confining.

The Majesty's crisp, articulate tone starts with its Ernie Ball RPS 10 Slinky strings and ends with its brilliant electronics. Thanks to its basswood, maple and mahogany tone-wood combination, the Majesty's inherent acoustic tone is quite vibrant, resonant and lively, which results in surprisingly convincing acoustic flat-top-style tones when the piezo pickup is engaged. Those qualities translate exceptionally well to the DiMarzio Illuminator humbuckers as well, which capture dynamic nuances in fine detail. I was particularly surprised by how clean and detailed fast licks sounded on the Majesty, especially when those same licks played on other guitars sound sloppy to me—proof that great tools can result in improved musicianship.

CHEAT SHEET



- **LIST PRICE** \$3,500
MANUFACTURER Music Man, music-man.com
- Piezo pickups mounted under the stainless-steel saddles of the custom floating tremolo provide natural acoustic tones in addition to traditional humbucker/split-coil tones.
- A wide variety of tones are quickly accessible thanks to push knobs and a pair of recessed three-way toggle switches.
- **THE BOTTOM LINE**
With its slim, sexy feel, stealthy good looks and versatile but uncomplicated switching, the Music Man Majesty is the guitar industry equivalent of a modern high-performance supercar.

New EQ

WHAT'S NEW AND COOL



DiMarzio PAF MASTER NECK & BRIDGE PICKUPS

The DiMarzio PAF Master Neck (DP260) and Bridge (DP261) are designed to be quiet, bright and very dynamic hum-canceling pickups. The PAF Master Neck has a great balance of full richness and a throaty tone, with beautiful, smooth and creamy highs. The PAF Master Bridge is snarly and thick, with real rock and roll character. It uses an Alnico 4 magnet, whose high iron content and energy coefficient lend more body and attack to the sound, with relatively low output-voltage and DC-resistance specs.

LIST PRICE \$104.99
dimarzio.com



D'Addario NS MICRO UNIVERSAL TUNER

The D'Addario NS Micro Universal Tuner is designed to be seen at any angle and features a reversible, multicolor display and metronome in a small, compact design. The dual-swivel, clip-on mount allows for limitless viewing angles and quick application and removal on any instrument, while the extendable arm provides clear, unobstructed views of the screen. The NS Micro Universal Tuner offers quick note response and tuning accuracy and also features a wide calibration range, from A410 to A480.

LIST PRICE \$33.65
planetwaves.com



For video of this review, go to
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Blue Heaven

BLUE MO-FI POWERED HIGH-FIDELITY HEADPHONES

By Chris Gill

ONE OF THE most frustrating aspects of making music today is toiling for hours in the studio to make a pristine recording and craft a perfect mix, only to end up selling your music to an audience that mostly listens to compressed audio files through tinny-sounding ear buds. And even though full-size headphones are growing in popularity, more thought seems to go into their colors and looks than their sound quality. The new Mo-Fi headphones from Blue Microphones are a welcome exception to the rule, designed to provide true audiophile sound quality when used with portable audio devices.

FEATURES Like Blue's outstanding studio microphones, their Mo-Fi headphones boast a distinctive design that's as beautiful in form as it is practical in function. The amply padded earpieces entirely enclose the ears and are angled and ear-shaped to

fit snugly and comfortably. A knob on the headband allows users to adjust downward compression to keep the headphones in place. The most important and distinctive feature is the built-in amplifier with 240mW of output, 15Hz to 20kHz frequency response and extremely low total harmonic distortion. The 50mm fiber-reinforced dynamic drivers deliver frequency response of 15Hz to 20kHz. The amplifier's battery is charged via USB, and a three-way switch provides on (amp power on), on+ (bass boost) and off (unpowered) settings. Two audio cables (one with iPhone/iPad controls and mic), a USB cable, AC-to-USB charger, 3.5mm-to-1/4-inch adaptor and two-prong airplane connector are also provided.

PERFORMANCE I own and use pretty much every imaginable style of headphones, including pairs designed for studio monitor applications, DJing and home audio. I've

used those headphones with my iPods, iPads and iPhones with mixed and generally disappointing results, but these Blue Mo-Fi headphones absolutely blew (pardon the pun) me away. I listened to songs I know quite well as well as music I've recorded myself, and I've never enjoyed such incredible detail from compressed audio before. The bass boost setting delivers deep but clear bass that retains the definition of higher frequency audio instead of obliterating it like most bass functions do.

Although Blue Mo-Fi headphones are designed primarily for use with portable iOS devices, even audio professionals will want to consider having a pair or two in their studios. From the exceptionally comfortable design that users can wear for hours to the removable audio cables that are easy to replace should they get damaged, these headphones are built to provide a lifetime of audio bliss.

CHEAT SHEET



LIST PRICE \$350
MANUFACTURER
Blue Microphones,
bluemic.com

- The built-in 240mW amplifier delivers crisp, clean audio to the equally impressive 50mm fiber-reinforced dynamic drivers.

- A three-way switch on the left earpiece provides off (passive), on (amp on), and on+ (bass boost) settings for use with a variety of audio sources.

- **THE BOTTOM LINE**
Blue's Mo-Fi powered high-fidelity headphones are a revelation, delivering the best sound quality from portable iOS audio devices and mobile recording rigs and offering comfort and durability.

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Customized Custom

PRS SE "FLOYD" CUSTOM 24 By Chris Gill

WHEN PRS INTRODUCED its SE Series in the late Nineties, SE stood for "Student Edition." Somewhere along the way that changed to "Special Edition," but with the recent expansion of the SE line to 19 different electric guitar models (in addition to SE acoustic guitars, basses and amps), PRS should consider changing the meaning to "Something for Everybody." A perfect example of that is the new PRS SE "Floyd" Custom 24. Introduced at the same time as the flagship PRS Series "Floyd" Custom 24 model, the SE version offers an affordable alternative with a similar general vibe and design for players who can't afford to drop more than three grand on a guitar.

FEATURES Introduced in 1985, the Custom 24 is one of the greatest classic guitars of the past three decades. While many players love

the original design of the PRS Tremolo featured on the Custom 24 all of these years, there is a legion of guitarists who are equally devoted to the Floyd Rose double-locking tremolo. While the PRS SE Torero model previously came equipped with a Floyd Rose tremolo, this is the first time a classic PRS model has offered a Floyd.

True to the original Custom 24, the SE "Floyd" Custom 24 has a 25-inch-scale neck with 24 frets and a mahogany body with a maple top (although on this version the flame maple is a veneer instead of a solid slab). Pickups consist of an SE HFS Treble and SE Vintage Bass, and the controls include a three-way blade pickup selector (instead of a five-way switch), master volume control, and master tone control with a push/pull coil-splitting function. The nickel-plated hardware consists of PRS-

designed tuners and a Floyd Rose 1000 Series double-locking tremolo.

PERFORMANCE I strongly sense that, in terms of feel, playability and tone, the SE "Floyd" Custom 24 is better than the early versions of the Custom 24 that PRS made in the Eighties. With its Wide Thin neck profile and Floyd Rose tremolo, the guitar is certainly "shred worthy," but its looks and tone will equally please vintage-minded players. Paired with a high-gain amp, the SE humbuckers can produce aggressive metal tones, but the guitar can also go in an entirely different direction through a clean amp setting with the coils split, which delivers bona fide country twang and bluesy bite. This is an impressively versatile instrument that can handle the roles of three or four different models and in most cases outperform them.

CHEAT SHEET



STREET PRICE
\$879
MANUFACTURER
PRS Guitars,
prsguitars.com

● A Floyd Rose 1000 Series double-locking tremolo is offered as an alternative to the original PRS tremolo featured on the standard PRS Custom 24 models.

● The SE HFS Treble, SE Vintage Bass and coil-splitting function provide an impressively versatile range of tones, from metal to country.

● **THE BOTTOM LINE**
If you've always loved the look, playability and tone of a PRS Custom 24 but couldn't part with your beloved Floyd Rose, the SE "Floyd" Custom 24 is the guitar of your dreams.

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(Modern Drummer Magazine)



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Thickening Agent

DIGITECH LUXE POLYPHONIC DETUNE PEDAL

By Paul Riario

FROM THE LATE Seventies to the early Nineties, guitarists used the unmistakable sound of the chorus pedal to great effect (no pun intended) on songs that ran the gamut of styles—from the Police’s “Message in a Bottle” to Nirvana’s “Come As You Are.” For Andy Summers, Kurt Cobain and countless players from that time, a chorus pedal was an integral part of their rig, and as evidenced above, it was the signature guitar sound on a lot of great songs.



Unfortunately, lush modulation was so blatantly overused in popular music during the Eighties and Nineties that most modern guitarists have eschewed it for more organic tones. Chorus isn’t going away anytime

soon, and there are many fine chorus pedals that can add three-dimensional shimmer to your tone. But DigiTech’s Luxe pedal is something different. While it can produce classic chorus and vibrato tones, it’s also capable of creating spacious pitch detunings that can make your guitar sound thicker and even double-tracked.

FEATURES The compact Luxe looks more like a boutique stomp box than a member of DigiTech’s popular pedal line. Its white-painted metal housing is finished with gold-floral graphics and studded with a rugged footswitch and a pair of beveled aluminum knobs. The Luxe features a true-hardwire bypass, a bright red LED, and controls for level and detune. Level adjusts the mix ratio of your dry signal to the detune signal (setting it at 12 o’clock splits it in half), and detune lets you adjust the range of detune +/-50 cents. The Luxe isn’t battery powered, but it comes with a nine-volt DC power adapter.

PERFORMANCE To think of the Luxe as simply another chorus would be selling it short. It borrows its singular detune function from the polyphonic pitch-shifting algorithm used in DigiTech’s popular Whammy Pedal. Instead of duplicating the slightly delayed modulation of chorus, the Luxe cleanly increases or decreases the detuned pitch of your original signal, producing pure oscillating microtones that sound like a doubled guitar track. The Luxe can certainly pull off excellent chorus and vibrato tones, but its thick doubling effect is the pedal’s calling card. Crank the level knob all the way up and set the detune knob at 10 o’clock to enhance solos, or set the level at 10 o’clock and push detune to two o’clock for a massively dense rhythm tone.

CHEAT SHEET



LIST PRICE

\$199.95

MANUFACTURER

DigiTech, digitech.com

● **THE BOTTOM LINE**

The DigiTech Luxe is more than a chorus pedal, adding texture and dimension to fatten and double your guitar’s tone.

Buzz Bin



Vibramate Short Tail V5 mounting kit

▶ While the Bigsby tremolo is one of the easiest tremolo systems to install on a guitar, it still requires you to drill holes in your instrument. However, Vibramate Music Products has developed ingenious, patented hardware packages that allow guitarists to mount a Bigsby on various guitar models without affecting the instrument’s original condition in the slightest. Vibramate’s products make it easy to install a Bigsby B5 or B7 tremolo on SGs, Les Pauls, Teles, ES-335s, or even Flying Vs, as well as on hundreds of other guitar models that have a stop tailpiece and Tune-o-matic bridge.

The Vibramate Short Tail V5 mounting kit is designed primarily for Gibson SG guitars with large (a.k.a. “double”) pickguards. The mounting plate solidly attaches to the body via the screw holes for the stop tailpiece, and the plate is backed with felt to prevent damage to the finish. The Bigsby B5 tremolo (not included) then attaches to the plate via four screws. It’s a simple and elegant solution that looks and performs exactly the same as mounting the Bigsby directly to the guitar.

Vibramate also offers the Vibramate Spoiler, which attaches to the Bigsby’s ball-end string posts to make string changes faster and easier. The Spoiler works with any Bigsby tremolo and is available in silver, gold or black.

—Chris Gill

LIST PRICES Short Tail V5 kit, \$69.95 (gold or chrome, add \$30); String Spoiler: \$39.95 (gold or black, add \$20)
MANUFACTURER Vibramate Music Products, vibramate.com



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STROKE ME DOWNWARD

Using all downstrokes, and how to play “Gang Bang at the Old Folk’s Home”

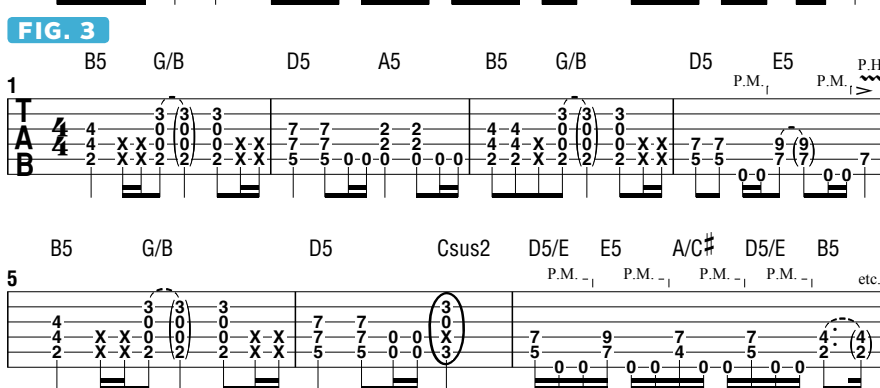
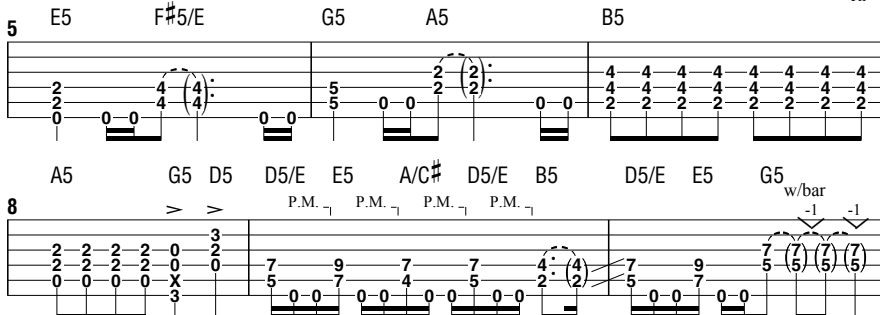
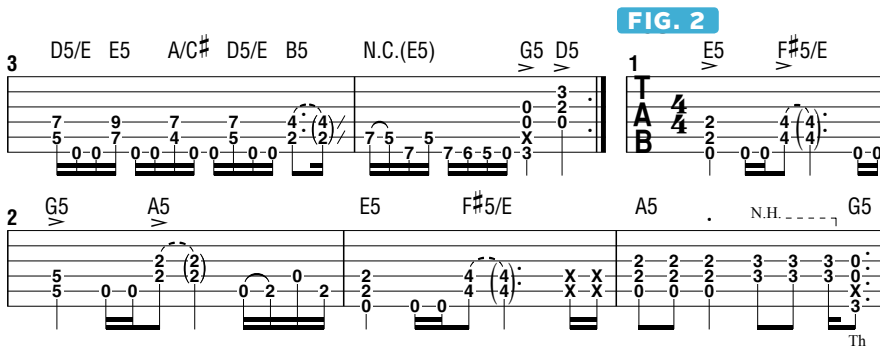
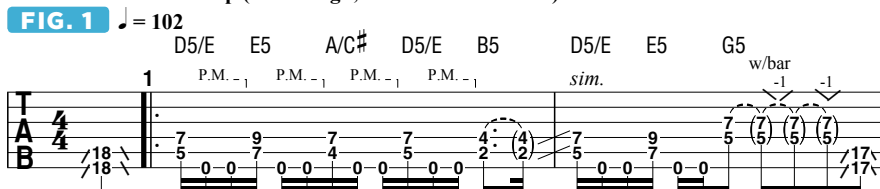
IF I HAD TO PICK the greatest thing about being in a metal band like Steel Panther, it would probably be a tossup between the non-stop partying and the fact that we *party hard* all the time! That's pretty much the same thing, I guess. Anyway, all of that partying has a purpose, because it helps to inspire great songs, like this month's selection, *All You Can Eat's* "Gang Bang at the Old Folk's Home." I love the rhythm guitar part in this tune, because when I play it, I feel like James Hetfield from Metallica due to the non-stop use of all downstrokes with the pick-hand, something Hetfield has turned into an art form. And if it's good enough for James Hetfield, it's good enough for *this dude!*

FIGURE 1 illustrates the primary rhythm part to “Gang Bang,” which is performed with downstrokes exclusively and single power-chord accents that are offset against repeated low open-string palm-muted pedal tones. Start slowly to build up the stamina required to deliver evenly attacked downstrokes over a four- or eight-bar part like this. Keep the pick-hand wrist as loose as possible. Also, the occasional quarter-note chord accents give you a brief respite from the consecutive 16th-note downstrokes.

For the verse rhythm part, shown in **FIGURE 2**, I switch to normal down-up alternate picking. Two-note dyads move up the A and D strings while played against the repeating open low-E pedal tone. In bar 4, beats three and four, I lightly rest my fret-hand middle finger across the D and G strings at the third fret to sound a pair of natural harmonics (N.H.). Use all down-strokes and attack the strings hard to get these harmonics to ring clearly. This verse part ends with a recap of the primary riff introduced in **FIGURE 1**.

FIGURE 3 shows the chorus rhythm part. As in the verse, I allow chords to sustain on beats one and the upbeat of beat two, while staying focused on the use of the A, D and G strings. After the initial B5 power chord, I switch to G/B, which means “G with a B

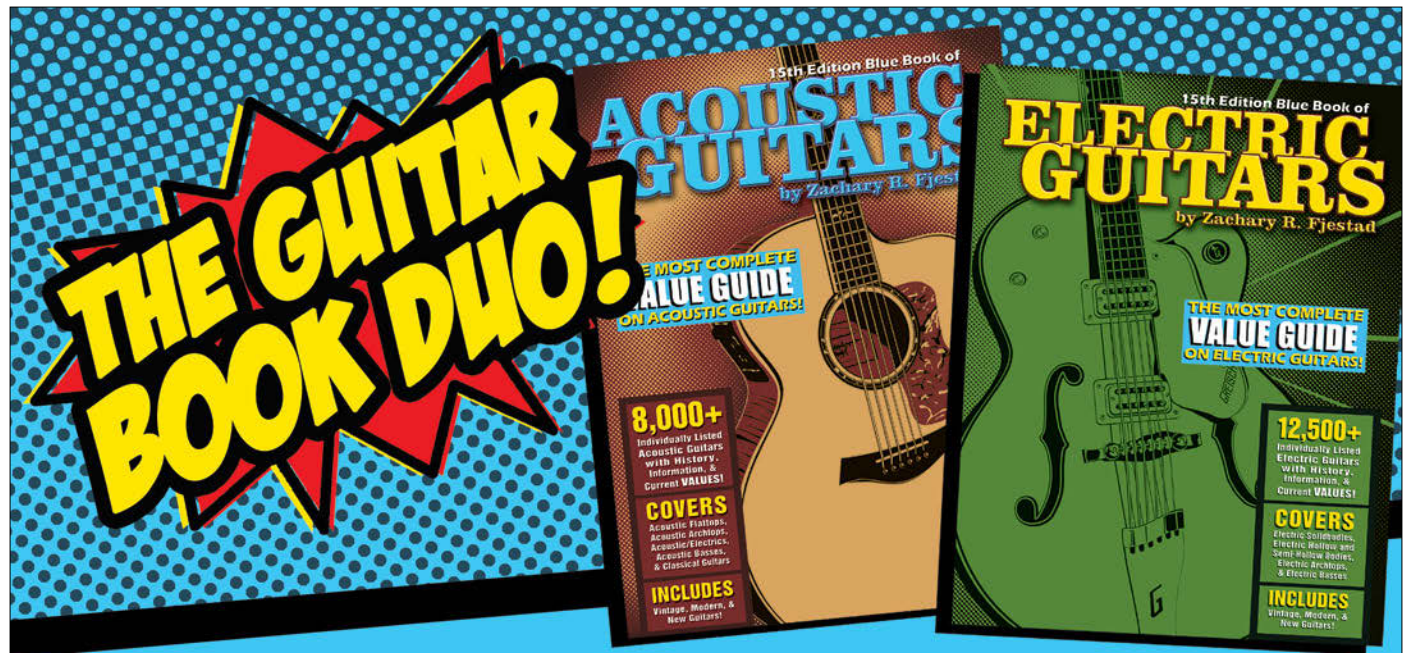
Tune down one half step (low to high, E \flat A \flat D \flat G \flat B \flat E \flat).



bass note.” This is known as a *first-inversion* G chord because the third of the chord is the lowest note. (*Second inversion* would have the fifth on the bottom.) The only other element to focus on here is the artificial *pinch*

harmonic (P.H.) on the E note on beat four of bar 4. Pick this note aggressively while digging in with the pick, getting the edge of the pick-hand thumb into the pick attack to produce a harmonic squeal.

SACHEL is the guitarist for Eighties-inspired glam-metal act **Steel Panther**. Their latest album is 2014's *All You Can Eat*.



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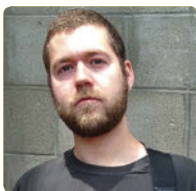
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DIMINISHED RETURNS

Investigating two forms of the diminished scale

IN THIS MONTH'S COLUMN, I'd like to discuss the *diminished scale*, which is a very useful scale for writing heavy, twisted-sounding riffs. In fact, I used it for the primary riffs in the title track from the latest Revocation release, *Deathless*. There are two forms, or modes, of the diminished scale. One ascends in a repeating pattern of whole steps and half steps (whole, half, whole, half, and so on) and is referred to as the whole-half diminished scale. The other form starts with a half step and ascends half, whole, half, whole, and so on, and is referred to as the half-whole diminished scale.

FIGURE 1 illustrates the whole-half diminished scale starting on an F root note. The first whole step is from F to G, followed by a half-step movement to A \flat , which is then followed by another whole-step movement, to B \flat , and so forth. **FIGURE 2** shows the opposing version of this scale—the F half-whole diminished scale. In this incarnation, I start on F and move up a half step to G \flat , followed by a whole-step movement from G \flat to A \flat , which is then followed by another half-step movement, A, and so forth.

FIGURE 3 depicts one of the primary riffs from “Deathless,” which is based on the F whole-half diminished scale. Rhythmically, the riff is played in 5/4 meter and is built from a combination of eighth notes and 16th notes. Notice that I use alternate picking (down-up) for the 16th-note rhythms.

I begin with a two-note dyad comprised of the notes D and F, which form an interval of a minor third. This dyad is accented on eighth notes, followed by palm-muted 16th-note accents on the D note. In bar 2, I move the D note down a half step to D \flat , which changes the interval to a major third (D \flat and F). In bar 3, the original minor-third pairing is moved down one and a half steps (which constitutes a minor-third interval) as the notes B and D are sounded, followed by a low F. The pattern then repeats but ends instead with single-note accents on B and F. These two notes form the interval of a *tritone* (two notes, three whole steps apart), a device used often in metal due to

Tune down one half step (low to high: E \flat A \flat D \flat G \flat B \flat E \flat).

FIG. 1 F whole-half diminished scale
Seven-string gtr. arr. for six-string

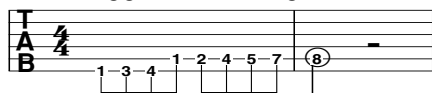


FIG. 2 F half-whole diminished scale

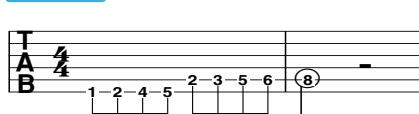


FIG. 3

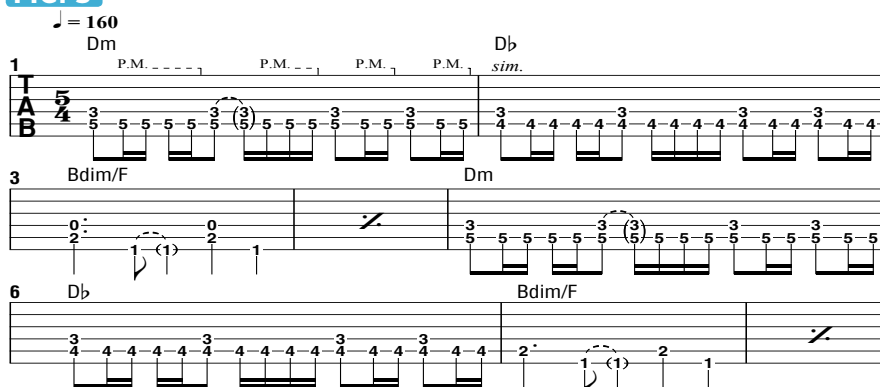


FIG. 4 Fdim7 arpeggio

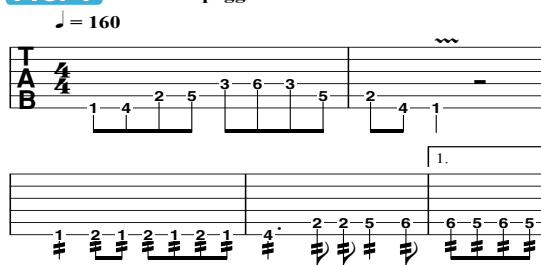


FIG. 5

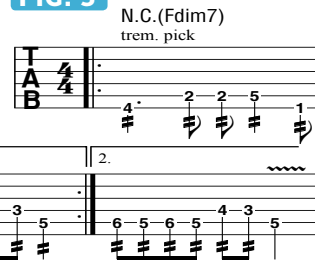
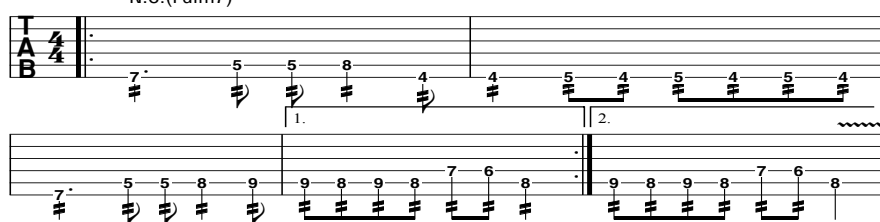


FIG. 6 N.C. (Fdim7)



its dissonant, ominous quality.

Interestingly, the *diminished-seven arpeggio*, shown starting on a F root note in **FIGURE 4**, is formed by stacking minor-third intervals and “lives” within both forms of the diminished scale, the whole-half and the half-whole. The next riff in “Deathless” (see **FIGURE 5**) is built from a combination of an F diminished-seven arpeggio (F A \flat B D; see bars 1 and 3) and the F half-whole diminished scale (see

bars 2 and 4).

It's really cool to *harmonize* diminished-based riffs like these by adding another guitar part played a minor third higher, which is precisely what I do in this song, by adding the riff shown in **FIGURE 6**, which is essentially the same pattern from **FIGURE 5** played three frets higher up the neck. These figures are *tremolo-picked* throughout, which means that each note is picked repeatedly and as quickly as possible.

DAVE DAVIDSON is the founding guitarist for technical death metallers **Revocation**. Their latest release is *Deathless*, on Metal Blade Records.

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CONNECT THE DOTS

An effective strategy for soloing on John Coltrane's "Giant Steps"

IN 1959, tenor saxophonist John Coltrane invited an ensemble of elite jazz musicians to join him in the studio to record a track for his forthcoming album, 1960's *Giant Steps*. The brilliant improviser and composer threw his rhythm section a curveball by springing on them the title track, a tune characterized by a fast tempo and a complex and highly unusual chord progression...and giving them no time for rehearsal. (This scenario was not uncommon during that era and usually did not present a problem for anyone involved, as the jazz scene's A-list musicians were all very accomplished players and well versed in the style.)

Coltrane himself had already spent hours alone soloing over the tune's progression and had a bunch of ideas worked out and ready to string together in seemingly endless, fluent combinations. Pianist Tommy Flanagan and bassist Paul Chambers, on the other hand, were each handed a lead sheet (the melody with chord names written over the bars) and expected to extemporize a stylistically hip accompaniment, with Flanagan additionally invited to take a solo, sandwiched between Coltrane's two. Considering the challenging circumstances Flanagan faced, he managed to turn in an admirable, tasteful performance and not cause any musical trainwrecks, but his solo was very sparse and meek compared to Coltrane's roaring "sheets of sound."

The story serves an invaluable lesson: it pays to be prepared! And so, with that in mind, this month I present the first of two 16-bar choruses of soloing over the "Giant Steps" changes, which I obviously worked out (see **FIGURE 1**; the second chorus will appear next month). If you missed last month's column (December 2014 issue), be sure to check it out, as I introduced the tune's chord changes and offered a useful accompaniment pattern to play.

As I've repeatedly mentioned, a highly effective soloing strategy for jazz and other musical styles is to target a chord tone on each chord change, ideally something other

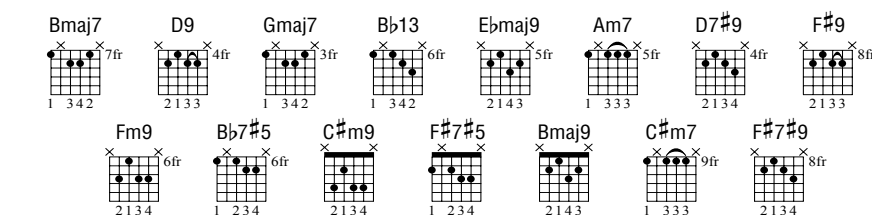


FIG. 1

Fast Swing

16-bar chorus of soloing over the "Giant Steps" changes. The diagram shows the melody line (T) and the bass line (B) across 16 bars. Chord changes are indicated above the staff. The bass line includes fingerings (e.g., 2 4 1 4, 1 2 4 2, 1 2 4 2, 3 2 1 2, 4 1 4 2, 4 2 1 4, 3 2 1 4, 1 4 3 1, 4 2 1 3, 3 1 1 4, 1 2 1 3, 1 2 4 3, 1 2 4 2, 3 1 4 2, 1 2 1 2, 1 1 1 3, 1 4 1 2, 1 4 1 6, 1 5 1 4, 1 3, 1 5 1 4, 1 2, 1 1 1 3, 1 5, 1 4, 1 3, 1 2, 1 2 1 4, 1 3, 1 2, 1 4, 1 1, 1 4, 1 1) and a final bar for the next chorus (11).

than the root note, so that you form a harmony with the bass, and use a combination of arpeggios, scale tones and chromatic passing tones to "connect the dots," as it were. I'm doing this throughout **FIGURE 1**, in this case out of necessity, because the progression moves and modulates to different keys so quickly that taking a scale- or mode-based approach with each chord will cause you to fall behind and get lost in the progression.

Coltrane would employ a cool improvisation device over this and other progressions, that of playing movable four-note motifs, or "cells" (also loosely defined as tetrachords). These consist of notes

between the root and fifth scale degree, for example 1-2-3-5, 1-2-b3-5, 1-b3-4-5 or 1-b2-4-5, with the notes outlining, or at least "agreeing with," a particular chord quality, such as major, minor or dominant seven. I use 1-2-3-5 in bars 1, 2 and 6 of **FIGURE 1** (over Bmaj7, D9, Gmaj7 and Ebmaj9), starting on the root note of the chord in each instance, which breaks my "avoid the root on the chord change" rule. But hey, if it worked for "Trane, it's fine by me! I use this device again in bars 11, 13 and 15, except in each case I'm now starting the 1-2-3-5 cell on the fifth of the chord, so the chord tones I'm playing are actually 5-6-7-9.

Senior music editor **JIMMY BROWN** has transcribed hundreds of songs and authored instruction books and DVDs. His latest DVD, *Mastering Arpeggios*, is out now! Get yours at store.guitarworld.com.





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DROP IT!

Using drop-D tuning to write heavy riffs

FOR DECADES, a common practice in rock and metal has been to use *drop-D tuning*, wherein the guitar's low E string is tuned down one whole step to D, one octave below the fourth string. Aside from the additional heaviness this tuning provides by extending the instrument's range downward, having the bottom two strings tuned a fifth apart—D to A—enables one to play a root-fifth power chord simply by strumming the two strings open or barring a finger across them at any given fret. And with the fourth string included, a three-note, root-fifth-octave power chord can be sounded just as easily.

My favorite way to use drop-D tuning is to combine one-finger power chords with single-note riffs that utilize the open low D note as a *pedal tone*. To do this, I will play on the sixth string as if it were tuned normally, to E, but move all notes on the other strings two frets lower than where I would ordinarily play them. This results in some unusual shapes when moving between the sixth and fifth strings.

For example, in **FIGURE 1**, I begin with two open low D notes followed by a two-note ascending pattern on the sixth string. I then alternate between single notes on the fifth string and fretted and unfretted accents on the sixth string, resulting in shifting three-note melodic shapes. If the sixth string were tuned normally, some of these shapes would be much more difficult to fret, so the drop-D tuning, in addition to sounding really cool, facilitates the execution of this melodic pattern. In bars 2 and 4, I use my fret-hand index finger to sound two-note power chords, E5-to-F5 and G#5-to-A5, that fall on beat two of each bar, respectively.

FIGURE 2 offers another example of alternating three-note melodic shapes, again using the open sixth string as a low D pedal tone. I begin on the major third of D, F#, which alternates against a D root note on the fifth string, but in bar 3 I switch to the minor third, F, which is repeatedly bent up a quarter step and pulled off to the open low D string. The last bar of the pattern moves to four-note rhythmic shapes and incorporates a sliding octave shape fretted on the fifth and third strings. The figure ends with a "spread voicing" of Dsus2, with the index,

All examples are in drop-D tuning (low to high, D A D G B D)

FIG. 1 ♩ = 102
 N.C.(D5) E5 F5 N.C.(D5)
 P.M. P.M. P.M. P.M. P.M. P.M.

1 T A B 4/4
 0-0-7-8 10-8-7-0 7-5-0-8 5-0-7-5 0-0-0-0 2-3-0-0 0-0-3-5 3-0-5-3

3 *sim.* G#5 A5 B5 Bb5 N.C.(D5)
 0-0-7-8 10-8-7-0 7-5-0-8 5-0-7-5 0-0-0-0 6-7-0-0 0-2-1-0 0-1-0-0 0

FIG. 2 ♩ = 98
 N.C.(D) P.M. throughout (repeat prev. bar)

1 T A B 4/4
 9-0-0-5 0-0-9-0 0-0-5-0 0-10-0-7 0

3 1/4 1/4 1/4 1/4 1/4 Dsus2
 3-0-0-3 0-0-3-0 0-0-3-0 0-0-3-0 0-0-3-0 6-7-0-0 0-0-0-0 5-6-0-0 0-0-0-0 9-9-9-9 7-7-7-7 5-5-5-5 0-0-0-0

FIG. 3 ♩ = 140
 D5 Bb/D D6 D7 N.C.(D)
 P.M. P.M. *sim.*

1 T A B 4/4
 2-0-0-2 0-0-2-0 0-0-2-0 3-0-0-3 0-0-3-0 0-0-3-0 4-0-0-4 0-0-4-0 0-0-4-0 5-0-0-5 0-0-5-0 0-0-7-0

FIG. 4 ♩ = 140
 D5 Bb/D D6 D7 N.C.(D)
 P.M. P.M. *sim.*

1 T A B 4/4
 3-0-0-3 0-0-3-0 0-0-3-0 3-0-0-3 0-0-3-0 0-0-3-0 3-0-0-3 0-0-3-0 0-0-3-0 3-0-0-3 0-0-3-0 0-0-7-0

FIG. 5 ♩ = 140
 D5 Bb/D D6 D7 D
 P.M. P.M. *sim.*

1 T A B 4/4
 3-0-0-3 0-0-3-0 0-0-3-0 3-0-0-3 0-0-3-0 0-0-3-0 3-0-0-3 0-0-3-0 0-0-3-0 3-0-0-3 0-0-3-0 0-0-7-0

middle finger and pinkie fretting the fifth, fourth and third strings, respectively.

FIGURES 3–5 illustrate three approaches to what is basically the same riff. **FIGURE 3** represents the two-note version, as only the fourth and third strings are used. In **FIGURE 4**, I expand the idea by adding a high D

note on the B string's third fret. In **FIGURE 5**, the open fourth-string D pedal tone is replaced with an open sixth-string D pedal, resulting in a much heavier-sounding riff.

Now that you have the idea, try inventing some of your own killer drop-D riffs using these and other techniques.

METAL MIKE CHLASCIK plays with Halford and with his own band. His latest release is *The Metalworker*. Check out Mike's metal guitar camps and workshops at metalheroesacademy.com. His *Metal For Life!* DVD is available at GuitarWorld.com/store.





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GROUND AND POUND

The influential percussive guitar style of Preston Reed

PRESTON REED'S CAREER as a solo acoustic performer began much in the mold of his earliest influences: Jorma Kaukonen, Leo Kottke and John Fahey. But five solo albums later, and after witnessing the “two-handed” approaches of Edward Van Halen, Stanley Jordan, Jeff Healey and Michael Hedges—combined with his desire to add drum and percussion sounds to the mix—Reed began a musical transformation. By the release of *Instrument Landing* in 1989, he had fully reinvented himself. The Preston Reed we know today—the tapping, slapping, unorthodox tuning, guitar-body-beating phenom and profound influence on contemporary pickers like Andy McKee and Kaki King—is now a living acoustic-guitar legend.

The calm before the percussive storm, “False Spring” initially appeared on Reed’s third album, 1982’s *Don’t Be a Stranger*, before being re-recorded two years later on *Playing by Ear*. **FIGURE 1** models the tune’s mellow moves: colorful variations on an Em chord, coupled with a sliding melody, executed on a standard-tuned steel-string played in traditional fingerstyle. In 1982, Reed also released *Pointing Up*, which includes “A Day at the Races,” a drop-D-tuning delight that he rips through using a thumbpick. Similarly blazing drop-D moves also surface in “Accufuse,” from 1984’s *Playing by Ear*. Riffs from both pieces are approximated in **FIGURE 2**.

In 1995, Reed unleashed *Metal*, which closes with “Train,” a DADGAD-tuned gem that features many of his inventive percussive/tapping hallmarks. In this style (and for all this lesson’s remaining examples), Reed uses “overhand” fretting to facilitate percussive fret-hand taps and various muting techniques, and to reduce the “finger crowding” that can result from having two hands in close proximity on the fretboard. In **FIGURE 3**, hammer all fifth- and sixth-string notes with the middle finger, picking the open fourth string traditionally. After hammering and holding down bar 2’s barred shapes, play *slapped harmonics*: with the pick-hand index finger directly above the 12th fret, “spank” strings 2–4.

pick-hand fingering: p = thumb i = index finger m = middle finger a = ring finger

FIG. 1

Em11 Dadd4/E C#m11b5/E Cmaj7#11/E Am(add2)

p p p i p a a p p p i p a a p p p i p a m p p i p m a i p

FIG. 2

drop-D tuning (low to high, D A D G A D)
 N.C.(Dm) (C) (G) (Dm)

p p p i p p p i p p p i p p i p p i p p i p

FIG. 3

DADGAD tuning (low to high, D A D G A D)
 N.C.(Dm) Gsus2 F#9 T.H.

*let ring **T.H. ***T.H.

*Overhead hammer w/fret-hand middle finger. **Hammer/barre w/fret-hand index finger. ***Tapped harmonic, produced by “slapping” strings directly above 12th fret w/pick-hand index finger.

FIG. 4

C6sus2 tuning (low to high, C G D G A D)
 D7sus4 C13sus4 Gm9 Bbmaj7/Eb

*let ring **T. a

*Overhead hammer-ons w/fret-hand index and middle fingers. **Tap w/pick-hand index and middle fingers and alternately pull-off to open second string and pick open first string.

FIG. 5

Csus2 tuning (low to high, C G D G G D)
 N.C.(G5)

*Tap body of guitar below bridge w/pick-hand fingertips. **Overhand hammer-on w/fret-hand index finger.

strum: □ (fingers) ∇ (thumb) □ ∇ □ ∇ □

“Night Ride,” from Reed’s 200 release, *Handwritten Notes*, is a riveting, bluesy minor-key piece performed in the unusual C6-9 tuning (low to high, C G D G A D), but its calm subsides when the tapping takes over. For the first two beats of **FIGURE 4**’s bar 1, hammer all seventh-fret notes and tap the 10th-fret double-stops. On beat two, the tapped double-stops are held while the open first string is picked with the ring finger (a). Repeat the move with different notes to

imply the remaining chords.

Reed’s “Ladies Night,” which is played in the equally unusual Csus2 tuning (low to high, C G D G G D), informs **FIGURE 5**. This example combines percussive *pick-hand* slaps to the guitar body with fret-hand overhand hammers (with the index finger at the third fret as the other three fingers mute the unused strings behind it) and alternating strums, down with fingers and up with the thumb.

Musician's Institute instructor and author/transcriber DALE TURNER played all the instruments/voices on his latest CD, *Mannerisms Magnified* (www.intimateaudio.com).

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TRIBUTE TO A HERO, PART 2

Examining the blues-rock virtuosity of the late Johnny Winter

LAST MONTH I DEVOTED this space to the guitar-playing wizardry of the late Johnny Winter, who passed away this past July 16, 2014 at the age of 70. Previously, we examined Winter's brilliant fingerstyle country-blues work, along the lines of his playing on the track, "Forever Lonely," from Muddy Waters' *King Bee* album. This month, I'd like to show you how Johnny directed these ideas into a more aggressive and inventive style of blues-rock rhythm guitar.

Winter's 1977 release, *Nothin' But the Blues*, served as a turning point in his career, as he dedicated himself from this point forward to blues music. His follow-up album, *White, Hot and Blue*, released in 1978, was equally powerful, featuring such standout blues covers as "Walking by Myself," "Messin' With the Kid," "Diving Duck" and "EZ Rider," as well as the original composition, "One Step at a Time," a rocking shuffle in the key of A. The examples in this month's column reflect the style and approaches Johnny used on this particular track.

An essential earmark of country-blues rhythm guitar is the incorporation of melodic lines within rhythmic accompaniment patterns, and Johnny adheres to this approach in a creatively inventive way within this blues-rock arrangement. **FIGURES 1** and **2** represent two different approaches to laying down a rhythm guitar part that covers the standard 12-bar blues form. In **FIGURE 1**, I begin with a slide up to a high A7 chord, fretted on the top three strings and strummed in steady eighth-note triplets within the 12/8 feel. On beat four into beat one of bar 2, I wrap up this melodic figure and then switch on beat two of bar 2 to a straight root-fifth/root-sixth pattern sounded on the fifth and fourth strings. Bar 3 is a restatement of bar 1, and bar 4 offers a more complex figure, with an alternate A7 shape arpeggiated on the top three strings, fretted with the index finger, pinkie and middle finger on the first, second and third strings, respectively.

FIG. 1 ♩ = 116

FIG. 2 ♩ = 116

Bars 5 and 6 are played over the four chord, D7, and here I play a single-note melodic line that references that tonality via the use of the chord tones of D7: F# (the major third), A (the fifth) and C (the dominant seventh), followed in bar 6 with a resolution of the idea using the notes of A minor pentatonic (A C D E G) and a slightly paraphrased restatement of bars 3 and 4. Bar 8 rolls into bar 9 with repeating sliding-sixths double-stops, setting up the use of sixths in bar 10 to

outline A7 over the D7 chord. As a rhythm guitar part, this 12-bar journey is evolving constantly and is musically inventive.

FIGURE 2 represents another Winter-style approach to playing rhythm guitar over a 12-bar shuffle in A, this time with the accents on root-fifth/root-sixth chords balanced against single-note melodic phrases.

I encourage you to memorize these rhythm parts and transpose them to other essential guitar keys, such as E, G, C and D.

ANDY ALEDORT is a GW associate editor. His solo blues-rock album *Live at North Star 2009* is available on Steve Vai's Digital Nations label.

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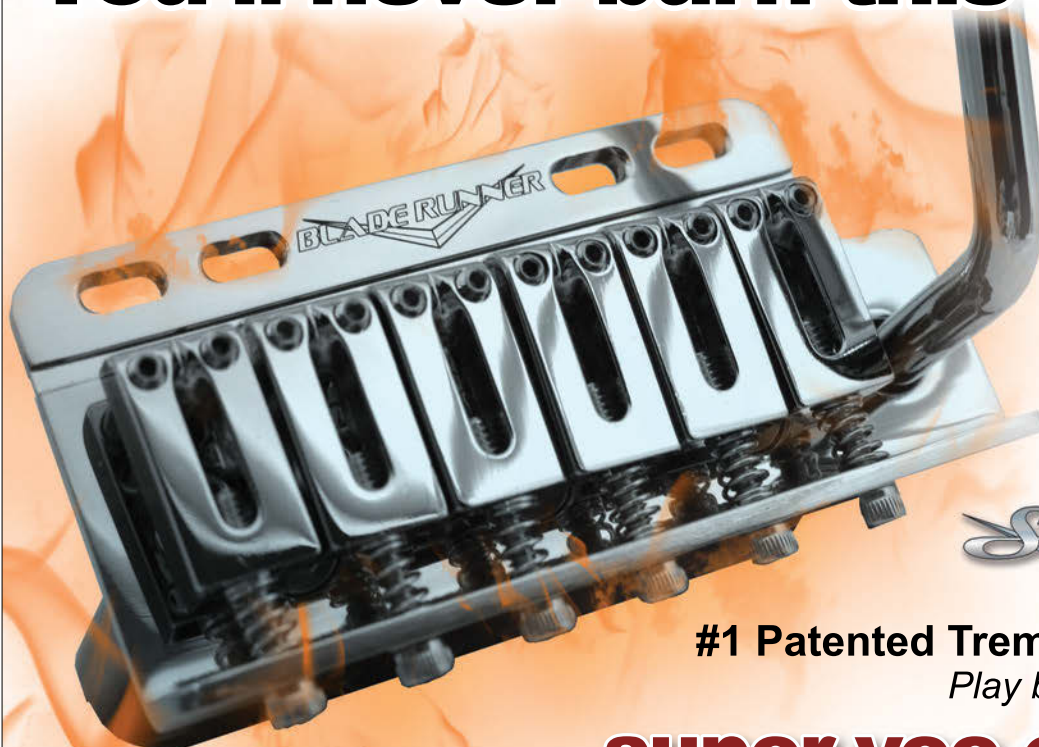
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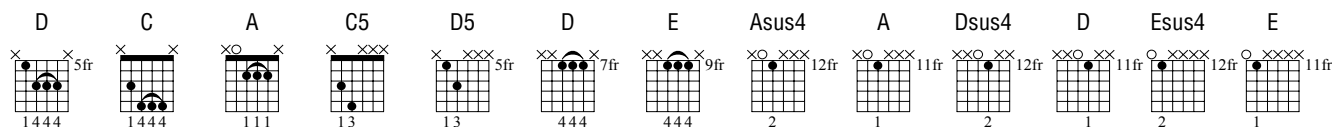


THE OCEAN

Led Zeppelin

As heard on **HOUSES OF THE HOLY**

Words and Music by JOHN BONHAM, JOHN PAUL JONES, JIMMY PAGE and ROBERT PLANT • Transcribed by ANDY ALEDORT

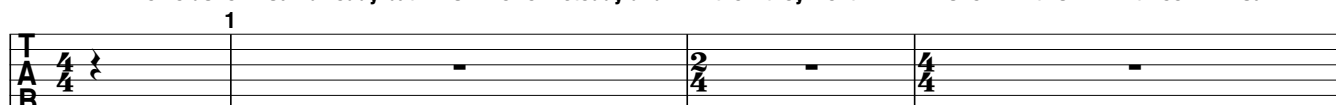


A Intro (0:00)

Moderately ♩ = 89

John Bonham:

We've done four already but now we're steady and then they went "one two three four"



(0:08)

N.C.(A)

Gtr. 1 (w/light dist.)

1., 2., 3.

4.



B 1st Verse (0:29)

Singing in the sunshine

laughin' in the rain

Hittin' on the moonshine

D

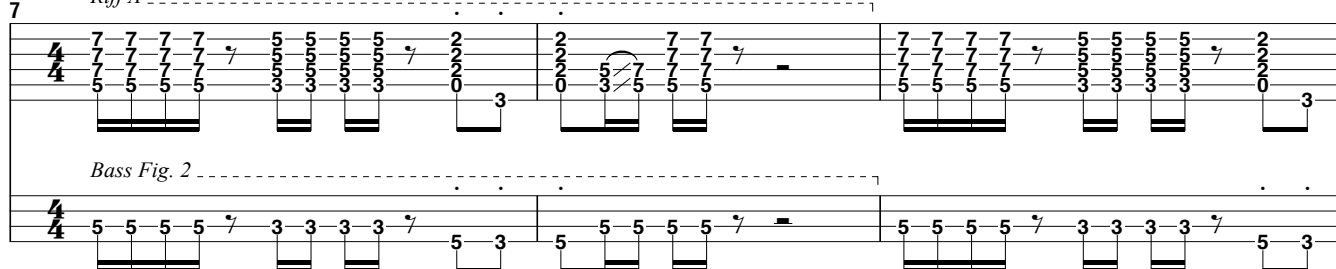
C

A N.C.(G) A C5 D5 D

C

A N.C.(G)

Riff A



Bass Fig. 2

Bass plays Bass Fig. 2 twice (see bar 7)

rockin' in the grain

Got no time to pack my bag

my foot's outside the door

A C5 D5 D

C

A N.C.(G) A C5 D5 D



C (0:51)

I got a date I can't be late for the high hopes helas ball Ah ha

D C A N.C.(G) A C5 D5 D N.C.(A)

Gtr. 1

13

Bass

Bass Fig. 2

*P.M.

*Palm-muted sections are played slightly quieter.

Bass plays Bass Fig. 1 four times (see bar 4)

Gtr. 1

16

Oh oh yeah

*P.M.

19 (repeat previous two bars)

2

2

D 2nd Verse (1:11)

Singing to an ocean I can hear the ocean's roar Play for free and play for me

D C A N.C.(G) A C5 D5 D C A N.C.(G)

23

Bass plays Bass Fig. 2 three and a half times (see bar 7)

Play a whole lot more more Singin' 'bout the good things and the sun that lights the day

A C5 D5 D C A N.C.(G) A C5 D5 D

26

2

E Guitar Solo (1:32)

I used to sing to the mountains Has the ocean lost its way I don't know

C A N.C.(G) A C5 D5 D N.C.(A)

Gtr. 2 (w/dist.)

29

Gtr. 1

Bass

Bass Fill 1

Bass Fig. 3

P.M.

Oh oh yeah

32 *let ring* *1 hold bend*

end Bass Fig. 3

Bass plays Bass Fig. 1 three times (see bar 4)

Gtr. 2

35 *1/2* *let ring* *1/2* *let ring*

Gtr. 1 *(steady gliss.)* *(steady gliss.)*

F Harmony Lead Riff (1:53)

D C A N.C.(G) A C5 D5 D

Gtr. 1 plays Riff A three and one half times (see bar 7)

*Gtrs. 3 and 4

Riff B

38

*Gtrs. 5 and 6

Bass plays Bass Fig. 2 three times (see bar 7)

*Single-note gtr. overdubs (Gtrs. 3 and 4 in left channel; Gtrs. 5 and 6 in right channel).

**Fret numbers in parentheses are approximate.

C A N.C.(G) A C5 D5 D

Gtrs. 3 and 4 repeat Riff B two and one half times (see bar 39)

Gtrs. 5 and 6

41

2

[illegible]

Sitting around singing songs 'til the night turns into day (Ooh) Used to sing about mountains but the

mountains	washed	away		Now I'm singing all my songs to the girl who won my heart
A - G5 D5	D	(Ooh)		A - G5 D5 D (Ooh)

54

2 2 7 7 2

0 3 5 5 5 5 5 5 10 10 2

She is only three years old and it's a real fine way to start

57

C A N.C.(G) A C5 D5 D N.C.(A) *P.M.-----

Bass plays Bass Fill 1 (see bar 30)

*Palm-muted sections are

**Palm-muted sections are played slightly quieter.*

Bass plays Bass Fig. 3 (see bar 31)

I sho' is fine

60 * P.M. -----|

I blow my mind

63

P.M. P.M. P.M.

4/4 5 7 5 7 5 7 8 X X X X 8 8

7/8 5 7 5 5 7 7 4 7 5 7

4/4 5 7 5 7 5 7 8 X X X X X X X X X X X X

7/8

J **Outro Jam** (3:18)

Faster ♩ = 126
w/triplet feel (♩ = $\overset{\text{3}}{\text{♩}}$)

Oh yeah yeah yeah

Gtr. 2

66

D

E

Gtr. 1

Rhy. Fig. 1

Bass

69

D

E

D

72

E

D

E

end Rhy. Fig. 1

K (3:40)

Doo wop de do de do de Doo wop de do de do de Doo wop de do de do de

D
E
D

Gtr. 1 plays first seven bars of Rhy. Fig. 1 (see bar 67)

Gtr. 2

Doo wop de do de do de Doo wop de do de do de Doo wop de do de do de

E D E

Doo wop de do de do de Doo wop de do de do de

Gtr. 1 plays Rhy. Fill 1 (see below)

Asus4 A Dsus4D Esus4 E Esus4 E

Gtr. 1 plays Rhy. Fig. 2 (see bar 74)

Fill 1 (3:37)

Gtr. 3 Asus4 A Dsus4 D Esus4 E Esus4 E

Rhy. Fill 1 (3:54)

Gtr. 1

guitarworld.com **115**

A Dsus4 D Esus4 E Esus4 E
 Gtr. 3 plays Fill 2 (see below)

Doo wop de do de do de Doo wop de do de do de
 D E

Gtr. 1 plays Rhy. Fig. 1 (see bar 67)

89

Doo wop de do de do de Doo wop de do de do de
 D E D

93

Doo wop de do de do de Doo wop de do de do de Doo wop de do de do de
 E D E

96

(spoken) Oh so good
 Asus4 A Dsus4 D Esus4 E Esus4 E
 Gtr. 1 plays Rhy. Fig. 2 (see bar 74)

99

Asus4 A Dsus4 D Esus4 E Esus4 E
 Gtr. 3 plays Fill 2 (see below)

*Allow note to ring last time only.

Fill 2 (3:58, 4:22)
 Gtr. 3 A D Esus4 E Esus4 E

T A B 4/4 9/11 9 12 11 9 7 (7) 9 (7)

*Allow note to ring last time only.

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started to shift and change....It
didn't matter at first if it was just
blues or R&B—what mattered
was if there was a guitar."**

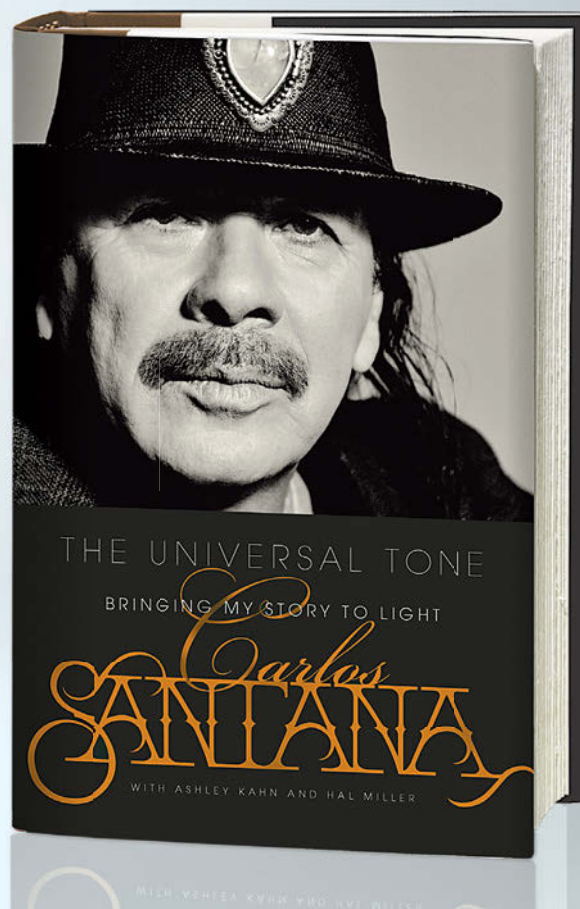
—Carlos Santana, from *The Universal Tone*

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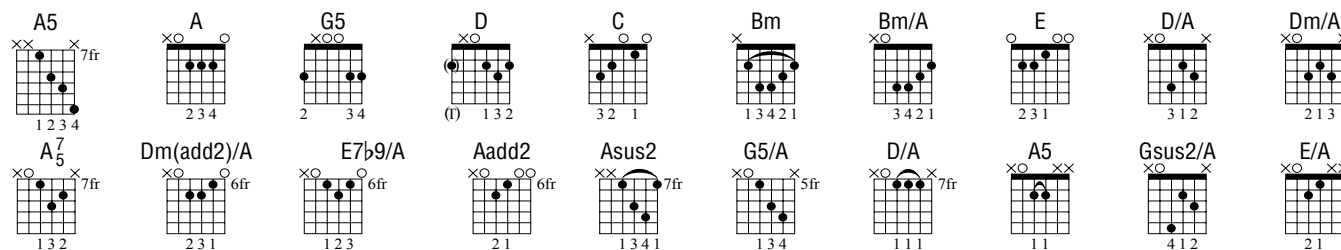
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AMIE

Pure Prairie League

As heard on **BUSTIN' OUT**

Words and Music by CRAIG FULLER • Transcribed by DAVE WHITEHILL and JIMMY BROWN

**A** Intro (0:01)♩ = 94 w/swing feel (♩ = ♩³)

A5

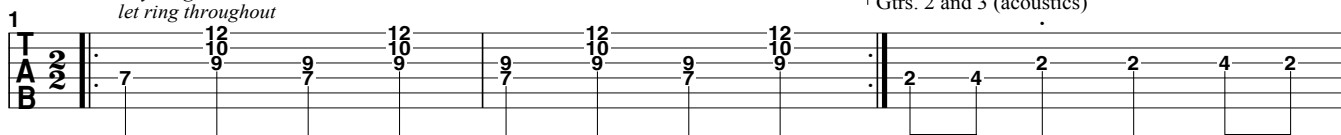
(0:07)

*Gtr. 1 (two acous. gtr. parts combined)

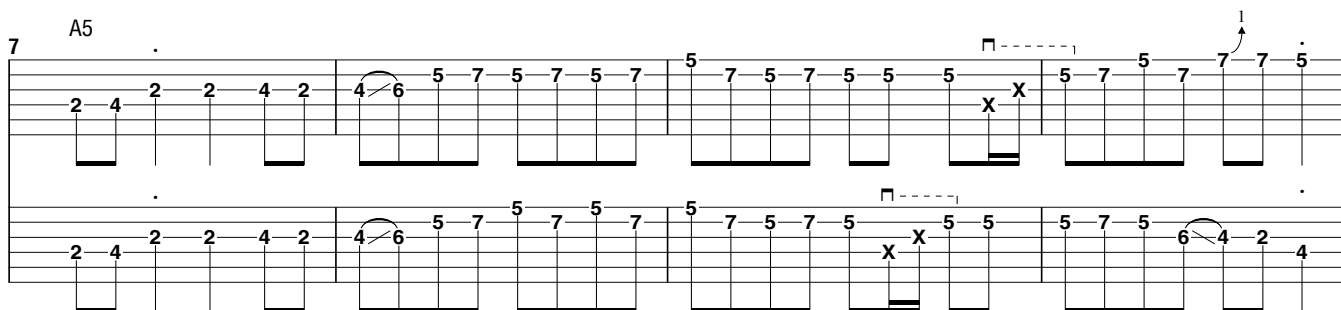
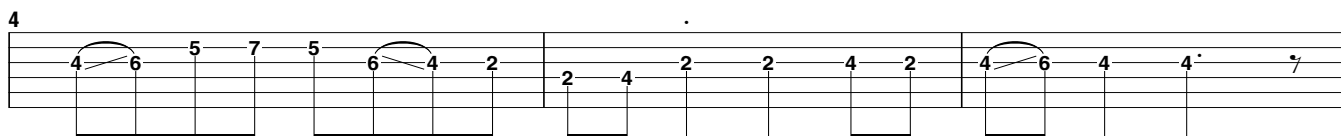
Rhy. Fig. 1
let ring throughout

Gtr. 1 repeats Rhy. Fig. 1 (see bar 1)

Gtrs. 2 and 3 (acoustics)



*One gtr. plays the notes on the D, G and B strings. The other plays the top three strings.



(0:18)

A

G5

D

N.C.

A

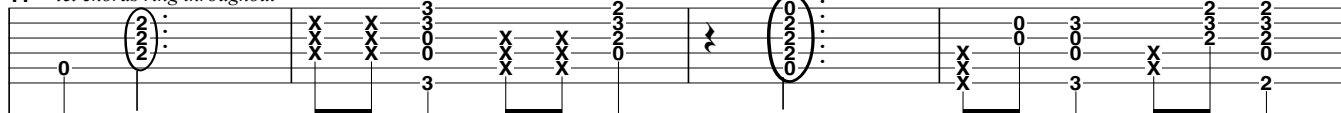
G5

D

Gtr. 2 (Gtr. 1 out)

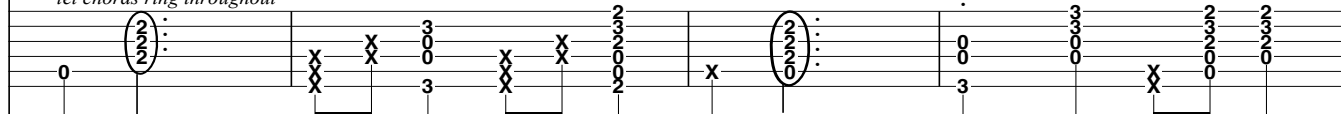
Rhy. Fig. 2

11 let chords ring throughout



Gtr. 3

let chords ring throughout



Elec. Bass



B 1st Verse (0:23)

I can see why you think you belong to me I

A G5 D A G5 D

Gtr. 2

15

Gtr. 3

Gtr. 4 (clean elec.)

let chords ring throughout
w/pick and fingers

Bass

Bass Fig. 1

(repeat previous two bars)

2

never tried to make you think or let you see one thing for your -

A G5 D A

19

self

D

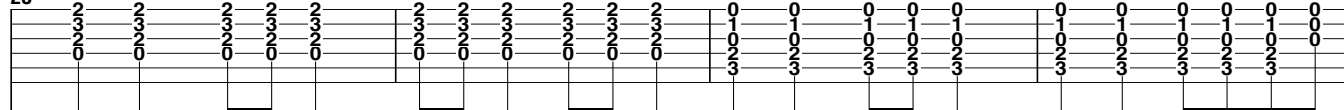
But now you're off with someone

else and I'm a -

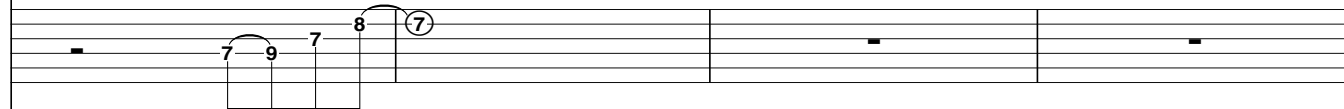
C

Gtrs. 2 and 3

23

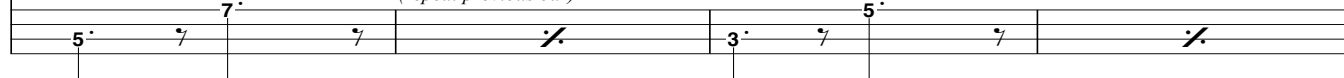


Gtr. 4



Bass

(repeat previous bar)



lone

D

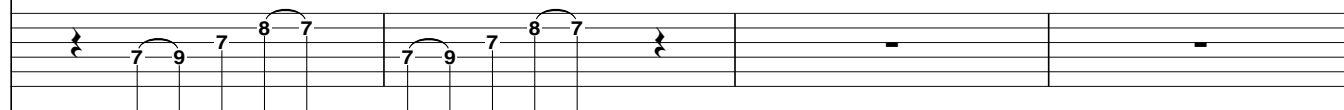
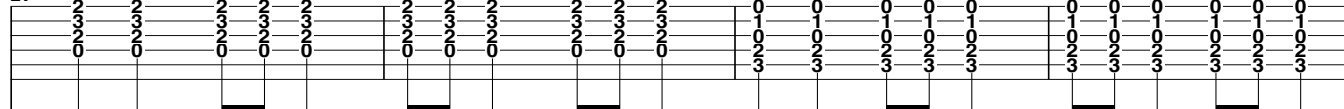
You see I

thought that I

C

might keep you for my

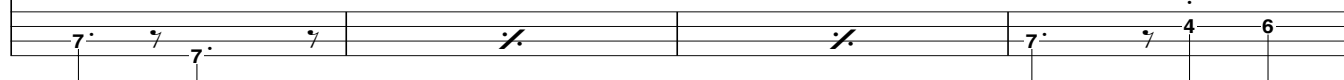
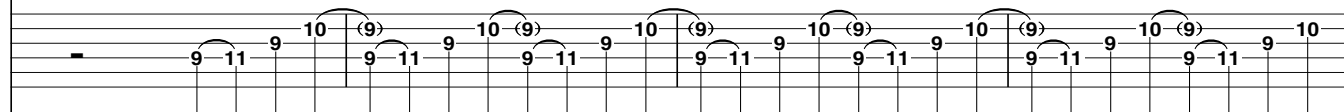
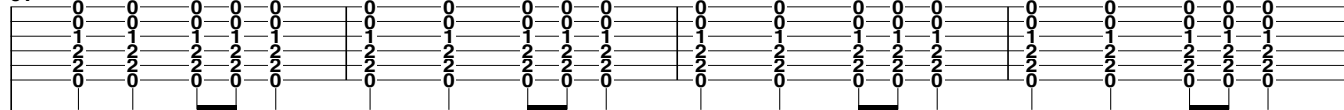
27



own

E

31



end Bass Fig. 1

C 1st and 4th Choruses (0:51, 3:14)

Amie **What you want to do**

A **G5** **D**

35

Bass Fig. 2

I think **I could stay with you** **for a**

A **G5** **D**

39

2nd time, skip ahead to 1 (bar 144)

while **maybe** **longer** **if I** **do**

Bm **Bm/A** **E**

43

A G5 D A G5 D
Gtrs. 2 and 3 play Rhy. Fig. 2 twice (see bar 13)

Gtr. 4

47

Bass

2 end Bass Fig. 2

D 2nd Verse (1:13)

Don't you think the time is right for us to find

A G5 D A G5 D

Gtrs. 2 and 3 repeat Fig. B (see bar 15)

Gtr. 4

51

Bass plays Bass Fig. 1 (see bar 15)

all the things you thought weren't proper could be right in time And can you see

A G5 D A G5 D

55

Which way we should turn together or a -

D C

59

lone I can never see what's right or what is

D C

63

wrong Didn't take too long to see

E

67

E 2nd Chorus (1:40)

Amie

what you want to do

I

think

A G5 D A G5 D

Gtrs. 2 and 3 repeat Fig. C (see bar 35)

71

Bass plays Bass Fig. 2 (see bar 35)

I could stay with you for a while maybe longer if I do

G5 D Bm Bm/A E

77

87

A G5 D A G5 D A

Gtrs. 2 and 3 repeat Fig. B (see bar 15)

Bass plays Bass Fig. 1 simile (see bar 15)

92 G5 D A let ring D

5 4 7 2 (2) 7 4 6

6 5 6 5 6 5 6 5 9 8

9 8 9 8 9 8 9 8 0 0

3 3 3 3 3 3

3 4 2 4 2 4 5 4

3

96

C

D

C

102

E .

Well

A musical score for a piece titled 'Well'. The score is written on a single staff with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Allegretto'. The score begins with a treble clef and a key signature change to one sharp. The first measure contains a half note G4, a quarter note A4, and a quarter note B4. The second measure contains a half note C5, a quarter note D5, and a quarter note E5. The third measure contains a half note F#5, a quarter note G5, and a quarter note A5. The fourth measure contains a half note B5, a quarter note C6, and a quarter note D6. The fifth measure contains a half note E6, a quarter note F#6, and a quarter note G6. The sixth measure contains a half note A6, a quarter note B6, and a quarter note C7. The seventh measure contains a half note D7, a quarter note E7, and a quarter note F#7. The eighth measure contains a half note G7, a quarter note A7, and a quarter note B7. The ninth measure contains a half note C8, a quarter note D8, and a quarter note E8. The tenth measure contains a half note F#8, a quarter note G8, and a quarter note A8. The eleventh measure contains a half note B8, a quarter note C9, and a quarter note D9. The twelfth measure contains a half note E9, a quarter note F#9, and a quarter note G9. The thirteenth measure contains a half note A9, a quarter note B9, and a quarter note C10. The fourteenth measure contains a half note D10, a quarter note E10, and a quarter note F#10. The fifteenth measure contains a half note G10, a quarter note A10, and a quarter note B10. The sixteenth measure contains a half note C11, a quarter note D11, and a quarter note E11. The seventeenth measure contains a half note F#11, a quarter note G11, and a quarter note A11. The eighteenth measure contains a half note B11, a quarter note C12, and a quarter note D12. The nineteenth measure contains a half note E12, a quarter note F#12, and a quarter note G12. The twentieth measure contains a half note A12, a quarter note B12, and a quarter note C13. The twenty-first measure contains a half note D13, a quarter note E13, and a quarter note F#13. The twenty-second measure contains a half note G13, a quarter note A13, and a quarter note B13. The twenty-third measure contains a half note C14, a quarter note D14, and a quarter note E14. The twenty-fourth measure contains a half note F#14, a quarter note G14, and a quarter note A14. The twenty-fifth measure contains a half note B14, a quarter note C15, and a quarter note D15. The twenty-sixth measure contains a half note E15, a quarter note F#15, and a quarter note G15. The twenty-seventh measure contains a half note A15, a quarter note B15, and a quarter note C16. The twenty-eighth measure contains a half note D16, a quarter note E16, and a quarter note F#16. The twenty-ninth measure contains a half note G16, a quarter note A16, and a quarter note B16. The thirtieth measure contains a half note C17, a quarter note D17, and a quarter note E17. The thirty-first measure contains a half note F#17, a quarter note G17, and a quarter note A17. The thirty-second measure contains a half note B17, a quarter note C18, and a quarter note D18. The thirty-third measure contains a half note E18, a quarter note F#18, and a quarter note G18. The thirty-fourth measure contains a half note A18, a quarter note B18, and a quarter note C19. The thirty-fifth measure contains a half note D19, a quarter note E19, and a quarter note F#19. The thirty-sixth measure contains a half note G19, a quarter note A19, and a quarter note B19. The thirty-seventh measure contains a half note C20, a quarter note D20, and a quarter note E20. The thirty-eighth measure contains a half note F#20, a quarter note G20, and a quarter note A20. The thirty-ninth measure contains a half note B20, a quarter note C21, and a quarter note D21. The fortieth measure contains a half note E21, a quarter note F#21, and a quarter note G21. The forty-first measure contains a half note A21, a quarter note B21, and a quarter note C22. The forty-second measure contains a half note D22, a quarter note E22, and a quarter note F#22. The forty-third measure contains a half note G22, a quarter note A22, and a quarter note B22. The forty-fourth measure contains a half note C23, a quarter note D23, and a quarter note E23. The forty-fifth measure contains a half note F#23, a quarter note G23, and a quarter note A23. The forty-sixth measure contains a half note B23, a quarter note C24, and a quarter note D24. The forty-seventh measure contains a half note E24, a quarter note F#24, and a quarter note G24. The forty-eighth measure contains a half note A24, a quarter note B24, and a quarter note C25. The forty-ninth measure contains a half note D25, a quarter note E25, and a quarter note F#25. The fiftieth measure contains a half note G25, a quarter note A25, and a quarter note B25. The fifty-first measure contains a half note C26, a quarter note D26, and a quarter note E26. The fifty-second measure contains a half note F#26, a quarter note G26, and a quarter note A26. The fifty-third measure contains a half note B26, a quarter note C27, and a quarter note D27. The fifty-fourth measure contains a half note E27, a quarter note F#27, and a quarter note G27. The fifty-fifth measure contains a half note A27, a quarter note B27, and a quarter note C28. The fifty-sixth measure contains a half note D28, a quarter note E28, and a quarter note F#28. The fifty-seventh measure contains a half note G28, a quarter note A28, and a quarter note B28. The fifty-eighth measure contains a half note C29, a quarter note D29, and a quarter note E29. The fifty-ninth measure contains a half note F#29, a quarter note G29, and a quarter note A29. The sixtieth measure contains a half note B29, a quarter note C30, and a quarter note D30. The sixty-first measure contains a half note E30, a quarter note F#30, and a quarter note G30. The sixty-second measure contains a half note A30, a quarter note B30, and a quarter note C31. The sixty-third measure contains a half note D31, a quarter note E31, and a quarter note F#31. The sixty-fourth measure contains a half note G31, a quarter note A31, and a quarter note B31. The sixty-fifth measure contains a half note C32, a quarter note D32, and a quarter note E32. The sixty-sixth measure contains a half note F#32, a quarter note G32, and a quarter note A32. The sixty-seventh measure contains a half note B32, a quarter note C33, and a quarter note D33. The sixty-eighth measure contains a half note E33, a quarter note F#33, and a quarter note G33. The sixty-ninth measure contains a half note A33, a quarter note B33, and a quarter note C34. The seventieth measure contains a half note D34, a quarter note E34, and a quarter note F#34. The seventy-first measure contains a half note G34, a quarter note A34, and a quarter note B34. The seventy-second measure contains a half note C35, a quarter note D35, and a quarter note E35. The seventy-third measure contains a half note F#35, a quarter note G35, and a quarter note A35. The seventy-fourth measure contains a half note B35, a quarter note C36, and a quarter note D36. The seventy-fifth measure contains a half note E36, a quarter note F#36, and a quarter note G36. The seventy-sixth measure contains a half note A36, a quarter note B36, and a quarter note C37. The seventy-seventh measure contains a half note D37, a quarter note E37, and a quarter note F#37. The seventy-eighth measure contains a half note G37, a quarter note A37, and a quarter note B37. The seventy-ninth measure contains a half note C38, a quarter note D38, and a quarter note E38. The eightieth measure contains a half note F#38, a quarter note G38, and a quarter note A38. The eighty-first measure contains a half note B38, a quarter note C39, and a quarter note D39. The eighty-second measure contains a half note E39, a quarter note F#39, and a quarter note G39. The eighty-third measure contains a half note A39, a quarter note B39, and a quarter note C40. The eighty-fourth measure contains a half note D40, a quarter note E40, and a quarter note F#40. The eighty-fifth measure contains a half note G40, a quarter note A40, and a quarter note B40. The eighty-sixth measure contains a half note C41, a quarter note D41, and a quarter note E41. The eighty-seventh measure contains a half note F#41, a quarter note G41, and a quarter note A41. The eighty-eighth measure contains a half note B41, a quarter note C42, and a quarter note D42. The eighty-ninth measure contains a half note E42, a quarter note F#42, and a quarter note G42. The ninetieth measure contains a half note A42, a quarter note B42, and a quarter note C43. The hundredth measure contains a half note D43, a quarter note E43, and a quarter note F#43. The hundred and first measure contains a half note G43, a quarter note A43, and a quarter note B43. The hundred and second measure contains a half note C44, a quarter note D44, and a quarter note E44. The hundred and third measure contains a half note F#44, a quarter note G44, and a quarter note A44. The hundred and fourth measure contains a half note B44, a quarter note C45, and a quarter note D45. The hundred and fifth measure contains a half note E45, a quarter note F#45, and a quarter note G45. The hundred and sixth measure contains a half note A45, a quarter note B45, and a quarter note C46. The hundred and seventh measure contains a half note D46, a quarter note E46, and a quarter note F#46. The hundred and eighth measure contains a half note G46, a quarter note A46, and a quarter note B46. The hundred and ninth measure contains a half note C47, a quarter note D47, and a quarter note E47. The hundred and tenth measure contains a half note F#47, a quarter note G47, and a quarter note A47. The hundred and eleventh measure contains a half note B47, a quarter note C48, and a quarter note D48. The hundred and twelfth measure contains a half note E48, a quarter note F#48, and a quarter note G48. The hundred and thirteenth measure contains a half note A48, a quarter note B48, and a quarter note C49. The hundred and fourteenth measure contains a half note D49, a quarter note E49, and a quarter note F#49. The hundred and fifteenth measure contains a half note G49, a quarter note A49, and a quarter note B49. The hundred and sixteenth measure contains a half note C50, a quarter note D50, and a quarter note E50. The hundred and seventeenth measure contains a half note F#50, a quarter note G50, and a quarter note A50. The hundred and eighteenth measure contains a half note B50, a quarter note C51, and a quarter note D51. The hundred and nineteenth measure contains a half note E51, a quarter note F#51, and a quarter note G51. The hundred and twentieth measure contains a half note A51, a quarter note B51, and a quarter note C52. The hundred and twenty-first measure contains a half note D52, a quarter note E52, and a quarter note F#52. The hundred and twenty-second measure contains a half note G52, a quarter note A52, and a quarter note B52. The hundred and twenty-third measure contains a half note C53, a quarter note D53, and a quarter note E53. The hundred and twenty-fourth measure contains a half note F#53, a quarter note G53, and a quarter note A53. The hundred and twenty-fifth measure contains a half note B53, a quarter note C54, and a quarter note D54. The hundred and twenty-sixth measure contains a half note E54, a quarter note F#54, and a quarter note G54. The hundred and twenty-seventh measure contains a half note A54, a quarter note B54, and a quarter note C55. The hundred and twenty-eighth measure contains a half note D55, a quarter note E55, and a quarter note F#55. The hundred and twenty-ninth measure contains a half note G55, a quarter note A55, and a quarter note B55. The hundred and thirtieth measure contains a half note C56, a quarter note D56, and a quarter note E56. The hundred and thirty-first measure contains a half note F#56, a quarter note G56, and a quarter note A56. The hundred and thirty-second measure contains a half note B56, a quarter note C57, and a quarter note D57. The hundred and thirty-third measure contains a half note E57, a quarter note F#57, and a quarter note G57. The hundred and thirty-fourth measure contains a half note A57, a quarter note B57, and a quarter note C58. The hundred and thirty-fifth measure contains a half note D58, a quarter note E58, and a quarter note F#58. The hundred and thirty-sixth measure contains a half note G58, a quarter note A58, and a quarter note B58. The hundred and thirty-seventh measure contains a half note C59, a quarter note D59, and a quarter note E59. The hundred and thirty-eighth measure contains a half note F#59, a quarter note G59, and a quarter note A59. The hundred and thirty-ninth measure contains a half note B59, a quarter note C60, and a quarter note D60. The hundred and fortieth measure contains a half note E60, a quarter note F#60, and a quarter note G60. The hundred and forty-first measure contains a half note A60, a quarter note B60, and a quarter note C61. The hundred and forty-second measure contains a half note D61, a quarter note E61, and a quarter note F#61. The hundred and forty-third measure contains a half note G61, a quarter note A61, and a quarter note B61. The hundred and forty-fourth measure contains a half note C62, a quarter note D62, and a quarter note E62. The hundred and forty-fifth measure contains a half note F#62, a quarter note G62, and a quarter note A62. The hundred and forty-sixth measure contains a half note B62, a quarter note C63, and a quarter note D63. The hundred and forty-seventh measure contains a half note E63, a quarter note F#63, and a quarter note G63. The hundred and forty-eighth measure contains a half note A63, a quarter note B63, and a quarter note C64. The hundred and forty-ninth measure contains a half note D64, a quarter note E64, and a quarter note F#64. The hundred and fiftieth measure contains a half note G64, a quarter note A64, and a quarter note B64. The hundred and fifty-first measure contains a half note C65, a quarter note D65, and a quarter

Amie what you want to do I think

A G D A I think

Gtrs. 2 and 3 repeat Fig. 1 (see bar 35)

107 (7) (7) (5) Gtr. 4

Bass plays first 14 bars of Bass Fig. 2 (see bar 35)

[illegible]

119

N.C. A G5 D

Gtrs. 2 and 3

Gtr. 4

w/pick and finger

Now it's come to what you want you've had your way

And

A G5
Gtrs. 1 and 3 repeat Fig. B (see bar 15)

Gtr. 4

121

9 10 (10) 9 11 | 7 8 7 8 7 7 | 9 10 (10) 9 11 | 7 8 7 8 7 9

9 11 (11) 9 11 | 7 9 9 7 7 7 | 9 11 (11) 9 11 | 7 9 9 7 7 9

Bass plays Bass Fig. 1 (see bar 15)

all the things you thought before just faded into gray And can you see that I

A G5 D5 A D

that I

125

don't know if it's you or if it's me If it's one of us I'm

[illegible]

If it's one of us I'm

131

5 5 5 5 7 5 5

5 5 7 5 3

7 9 7 8 7

7 9 7 8 7 7

5 7 5 5 7 5

5 7 5

Go back to **C** 4th Chorus (bar 35)

sure we both will see

Won't ya look at me and tell me

136

I (3:27)

Longer

if I do yeah now

J 5th Chorus (3:30)

Amie

E
Gtr. 4.

A
Gtrs. 1, 2 and 3 play Fig. C (see bar 35)

141

Girls: 1, 2 and 3 play Fig. 1 (see bar 55)

Bass

what you want to do

144

G5 D A

7[♯] 7[♯] 5[♯] 7[♯] 5[♯] 7[♯] 7[♯] 7[♯]

think I could stay with you for a while maybe

G5

D

Bm

1999

[illegible]

longer if I do I keep
Bm/A E

152

Gtr. 4

Bass

K Outro (3:46)

Moderately ♩ = 94

A falling in and out of love with you

Gtr. 1
155

Gtr. 2

Gtr. 3

Gtr. 5 (acous.)

Bass

falling in and out of love with you Don't know what I'm gonna

A5
Gtr. 2

A $\frac{7}{5}$

D/A

A5

157

Asus2 G5/A D/A Asus2

A5 Gsus2/A D/A A5

do I keep falling in and out of love with

A $\frac{7}{5}$

D/A

A5

D/A

160

G5/A D/A Asus2 D/A

Gsus2/A D/A A5 D/A

(slightly slower)

Dm(add9)/A

E7 \flat 9/A

Aadd2

163

Dm(add9)/A E7 \flat 9/A Aadd2

Dm/A E/A N.C.(A)

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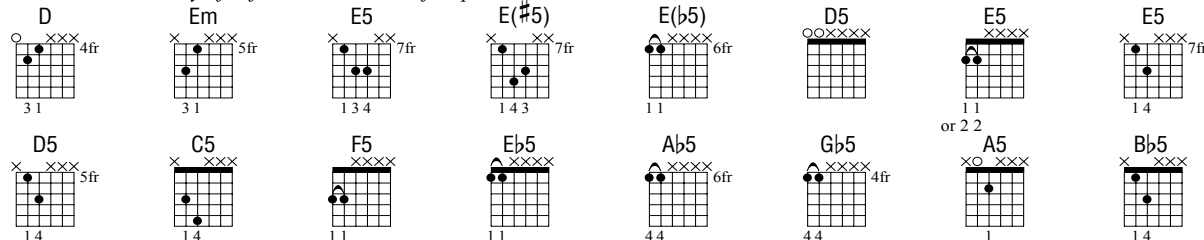
As heard on **THROUGH THE ASHES OF EMPIRES**

Words and Music by ROBERT FLYNN and DAVE McCLAIN • Transcribed by JEFF PERRIN

All guitars are in drop-D tuning down one and one half steps (low to high, B F# B E G# C#).

Bass tuning, low to high: B F# B D.

All music sounds in the key of E flat minor, one half step lower than written.

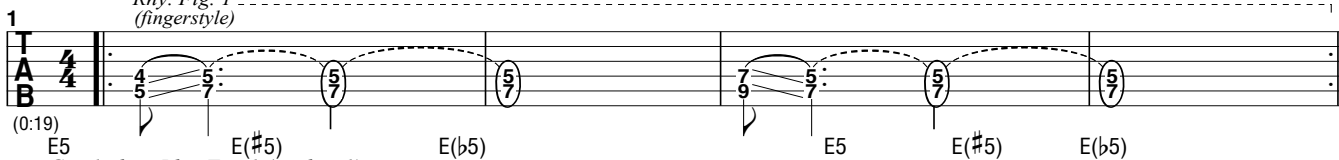


A Intro (0:00)

Moderately Slow ♩ = 102

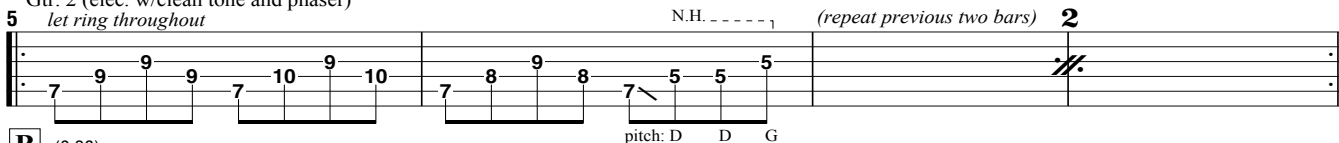
D Em F#m Em
Gtr. 1 (elec. w/clean tone)

Rhy. Fig. 1
(fingerstyle)



Gtr. 1 plays Rhy. Fig. 1 (see bar 1)

Gtr. 2 (elec. w/clean tone and phaser)
let ring throughout

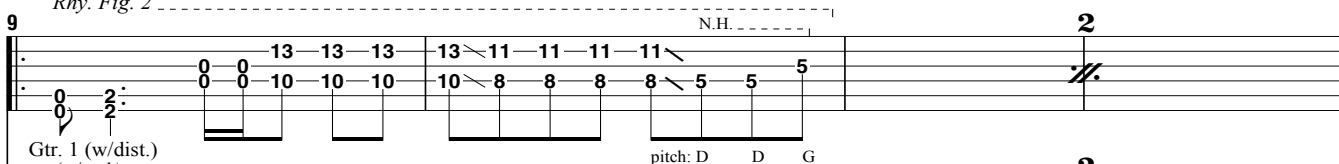


B (0:38)

Moderately ♩ = 124

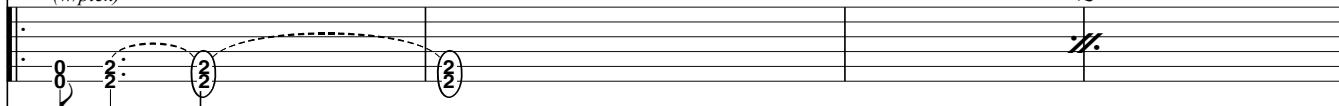
D5 E5 D5 E5
Gtr. 2 (w/dist.)

Rhy. Fig. 2



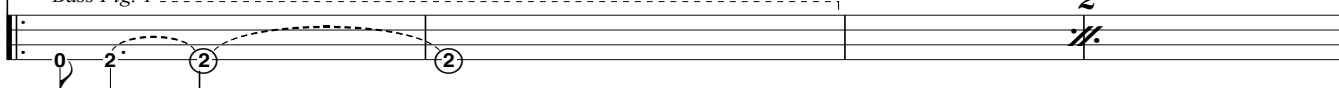
Gtr. 1 (w/dist.)
(w/pick)

pitch: D D G



Bass

Bass Fig. 1

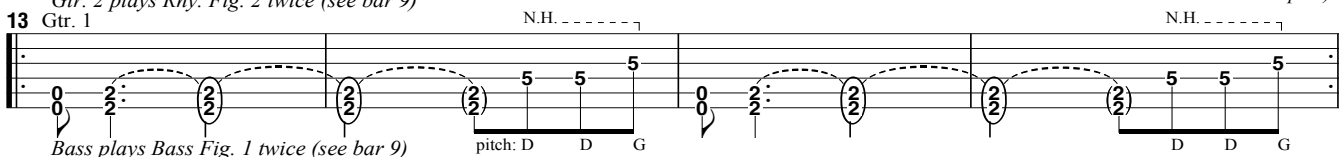


C (0:56)

Moderately Fast ♩ = 122

D5 E5 D5 E5
Gtr. 2 plays Rhy. Fig. 2 twice (see bar 9)

(let ring next two bars on repeat)



Bass plays Bass Fig. 1 twice (see bar 9)

pitch: D D G

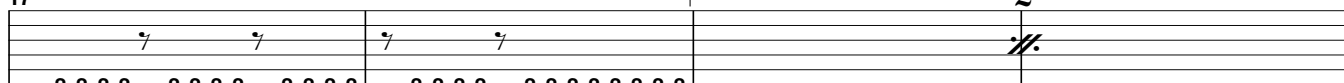
D D G

(1:12)

N.C.(E5)

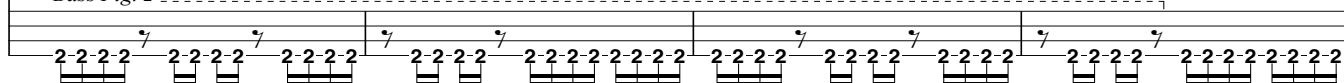
Gtrs. 1 and 2

17 P.M.



Bass

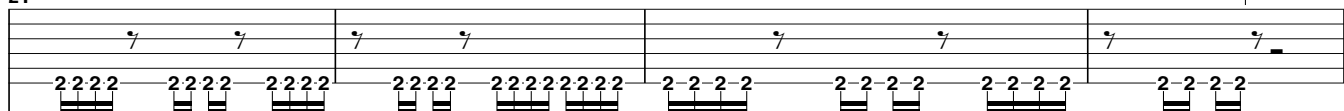
Bass Fig. 2



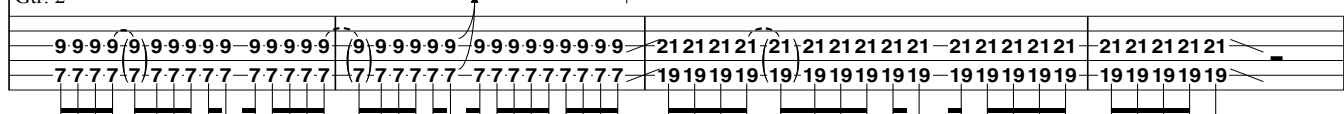
Hear me

Gtr. 1

21 P.M.



Gtr. 2



Bass plays Bass Fig. 2 (see bar 17)

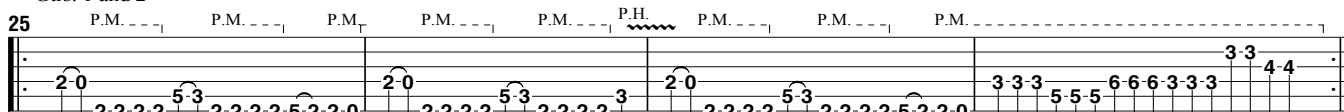
D (1:27)

(♩ = 124)

now

N.C.(E5)

Gtrs. 1 and 2



Bass
Bass Fig. 3

pitch: G

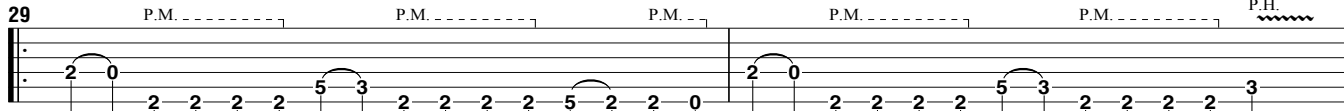
end Bass Fig. 3



E Verses (1:43, 2:45)

1. Bearing down upon something a path we choose
Existence my life truth always help I've felt alone true
2. All Only my life truth will help to set me free

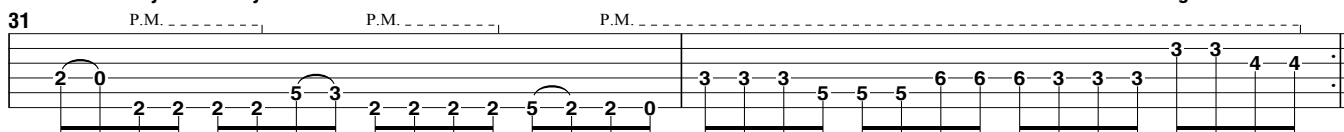
Gtrs. 1 and 2



Bass plays Bass Fig. 3 (see bar 25)

Gtr. 1 pitch: E (G on repeat)
Gtr. 2 pitch: G

Chosen will not from the start to living doubts that different I hold rules onto
Conditioned My every to believe I that must I'm always into wrong strength



F **Pre-chorus** (1:58, 3:01)

Release			the	fear		of		my
Every			cage	every				tear
E5 D5	E5 D5	E5 D5	C5	D5 C5	D5 C5	D5 C5	D5 C5	D5 C5

E5 D5
Gtrs. 1 and 2

33

Bass
Bass Fig. 4

pain Hate in in so so much hate Give me the that will to fight bind me every Ask of obstacle myself that I l've the

Gtrs. 1 and 2

35 P.M. P.M. P.M. P.M. P.M. P.H. P.M. P.M. P.M.

Bass plays Bass Fig. 3 (see bar 25)

pitch: G

have inside unwind Release Every my cage fear and and tear
will to unwind Every my cage fear and and tear

E5 D5 E5 D5 E5 D5 C5 D5 C5 D5 C5

[illegible]

G Chorus (2:14, 3:17)

(♩ = 122)

Hear	me		now		words	I		vow		No	fucking	regrets
D5	E5				F5	E5				D5	E5	

Gtr. 1

41 P.M. P.M. P.M. P.M. *See main page*

Gtr. 2 P.M. P.M. P.M. P.M. *slight N.H.

Bass

*Run fret hand up the neck w/light touch on strings to produce random natural harmonies.

**Run fret hand up the neck w/light touch on strings to produce random natural harmonies.*

H (2:22, 3:24)

(♩ = 128)

Fuck		these	chains	No	god	damn	slave	I	will	be	different	I'll
		stand	here	definitely	my middle finger raised			Fuck your	prejudice			
D5	E5		F5	E5	D5	E5	F5	E5	D5	E5	F5	E5
												N.C.

Gtrs. 1 and 2

45 N.H. N.H. (repeat previous bar)

0 2 5 2 3 2 5 2

Bass pitch: G G

0 2 2 3 3 7 2

2 8 8 5 5 6 6 3

*2nd time on 2nd Chorus,
skip ahead to [J] (bar 53)*

I (2:37)

N.C.(E5)

Gtrs. 1 and 2

Go back to **E** 2nd Verse (bar 29)

49 P.M.

2-2-2-2 2-2-2-2 2-2-2-2 2-2-2-2 2-2-2-2 2-2-2-2 2-2-2-2 2-2-2-2 2-2-2-2

Bass plays Bass Fig. 2 (see bar 17)

J (3:39)

(♩ = 122)

0w

(D5)

Gtr. 1

53 w/bar

-1½ (to slack) N.H. -6 -4½

pitches: G D A

Gtr. 2 (w/phaser effect)

slight N.H. *(trem. pick) (phaser off)

Bass (grad. detune string to simulate whammy-bar "dive bomb")

*Tremolo pick 16th notes while sliding fret hand up the neck. Slight contact w/adjacent strings produces random natural harmonics throughout.

K (3:47)

D5 Eb5 D5 Eb5 D5 Eb5

Gtrs. 1 and 2

1. Ab5 F5 Gb5 Eb5 E5 Eb5

57

P.M. P.M.

Bass Bass Fig. 5

L (4:03)

2.

Ab5 F5 Gb5 Eb5 E5 Eb5

Ugh (sung 1st time only)

N.C.(D5)

61

P.M. P.M. P.M.

end Bass Fig. 5

Fill 1 (3:23)

Gtr. 3 (elec. w/dist.)

N.H. w/bar

-1 -1 -1

5 (5) (5)

pitch: E

63 (F5) (Gb5) (D5) Ab5 F5 Gb5 Eb5 E5 Eb5

M Bridge (4:19)

Carved upon

D5 N.C.(Eb5)

D5

N.C.(Eb5)

D5

N.C.(Eb5)

I will

Ab5 F5

go

Ab5 F5

Ab5 F5

Ab5 F5

Ab5 F5

Ab5 F5

Ab5 F5

Ab5 F5

Ab5 F5

Ab5 F5

Ab5 F5

Ab5 F5

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Ab5 F5

Ab5 F5

Gtrs. 1 and 2
Rhy. Fig. 3

66 P.M. P.M.

Bass plays Bass Fig. 5 (see bar 57)

on Patience

D5 N.C.(Eb5)

D5

Belief

N.C.(Eb5)

D5

Love

N.C.(Eb5)

will

Ab5 F5

ascend

Ab5 F5

Ab5 F5

Ab5 F5

Ab5 F5

Ab5 F5

Ab5 F5

Ab5 F5

Ab5 F5

Ab5 F5

Ab5 F5

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Ab5 F5

Ab5 F5

Gtr. 1

70 P.M. P.M.

N (4:34)

Double time ♩ = 210

E5

Gtr. 1

74

Gtr. 2 (let ring next two bars)

Bass let ring into next bar

Gtr. 1

78

Rhy. Fig. 4

P.M. P.M. P.M. P.M. P.M. P.M.

N.C.(E5) (A5) (C5)
Gtrs. 1 and 2 play Rhy. Fig. 4 (see bar 82)
 bass
Bass Fig. 6 -----

P (5:02)

(5.02)

Just	listen	to	it		Voice so	true	inside	calling
Let	go	your sorrow			Sun will	shine	this I	promise

N.C.(E5)
Gtr. 1 plays Rhy. Fig. 4 (see bar 82)

to pick you up and march you on Keep from falling
Rising tomorrow Rising

2.

(C5) (B5) (A5)

guitarworld.com **135**

Q (5:22)

(♩ = 220)

Hear**hold
slave**

N.C.(D5) (E5) (D5) (E5)

**me
of
I
Rise**

(D5) (E5) (D5) (E5)

**now
my
vow
to**

(D5) (E5) (D5) (E5)

(4th time, ♩ = 92)

**I'm taking
life from
no more
challenge**

B♭5

**back to
society's
will I
the whole**

E♭5

**control
be
a
human**

Gtrs. 1 and 2

(16th note
trem. pick)

P.M. (play 4 times)

105

R (5:41)

(♩ = 92)

race**break**

N.C.(D5) (E5)

D5

N.C.(E5)

(D5) (E5) D5 N.C.(E5) (D5) (E5) D5 N.C.(E5)

when we

B♭5

My spirit**you cannot
won't**

E♭5

Gtr. 3

let ring throughout

109

S **Outro** (6:02)**lose**

D5 E5

D5 E5

Gtr. 2 plays Rhy. Fig. 1 (see bar 9)

Gtr. 1

113

Bass plays Bass Fig. 1 (see bar 9)

pitch: D D G

D D G

**2nd time, let harmonics
ring into next two bars.*

117

EIGHT

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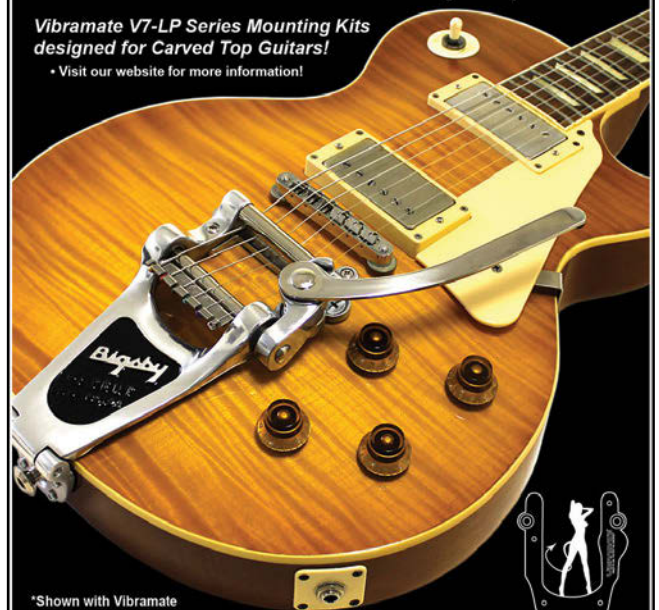
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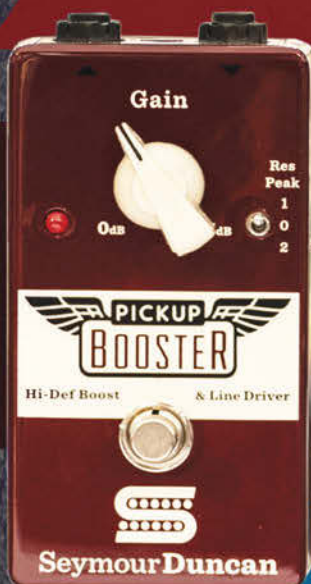
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Written by **PERIPHERY** and **CASEY SABOL** • Transcribed by **JEFF PERRIN**

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All music sounds in the key of A flat, one half step lower than written.

A Intro (0:00)

Moderately $\text{♩} = 110$

N.C.(A5)

Gtr. 1 (elec. w/dist.)

1

B (0:08)

Gtrs. 1 and 2 (elec. w/dist.)

5

Bass
Bass Fig. 1

C 1st Verse (0:26)

Believe in memories to resurrect me

Am E7 Am E7

Gtr. 4 (elec. w/clean tone)

Rhy. Fig. 1a

let ring throughout

7

Gtr. 3 (elec. w/clean tone)

Rhy. Fig. 1

let ring throughout

Gtr. 1

(16th-note trem. pick)

P.M.

P.M.

Gtrs. 1 and 2

Beseiged by
Adorn my

falling dreams
wings to thee

Hold them tightly
and use them nightly

N.C.(A5)

Gtr. 3 plays Rhy. Fig. 1 (see bar 7)

Gtr. 4 plays Rhy. Fig. 1a (see bar 7)

Gtrs. 1 and 2

11 P.M. P.M. 1/2 P.M. P.M. P.M. 1/4 P.M. P.M. P.M. P.M. P.M. P.M.

Bass 1/2 1/4

D 1st Chorus (0:52)

I'm neither

angel

nor a

demon spawn

though some will

call me god

Gravity

(Fsus2)

(F)

(Fsus2)

(Dm)

(Bb5)

Gtrs. 1 and 2

Rhy. Fig. 2

15 P.M. P.M. P.M.

Gtr. 5 (elec. w/dist.)
Rhy. Fill 1

Bass 1/4 1/4 1/4 Bass Fig. 2

is just a law
(C#5)

I've wrought
N.C.

end Rhy. Fig. 2 Rhy. Fig. 3

18 P.M. P.M.

Rhy. Fig. 3a

end Bass Fig. 2 Bass Fig. 3

Gtrs. 1 and 2 play Rhy. Fig. 3 (see bar 19)

Gtr. 5

21 Rhy. Fig. 4

Bass plays Bass Fig. 3 (see bar 19)

E (1:10)

Hear Sheer temptation elation

Take the sky for all to see
to write in history (Cm)

N.C.(Gm)

(Bb)

(Eb)

Gtrs. 1 and 2

23 Rhy. Fig. 5

Gtr. 5

Rhy. Fig. 5a

*repeat previous beat

Gtr. 3

let ring throughout

*Note in parenthesis played first time only.

Bass

*Substitute notes on bottom second time.

F (1:27)

Gtr. 3 plays Rhy. Fig. 1 (see bar 7)

Gtr. 2 plays Rhy. Fig. 1a (see bar 7)

Gtrs. 1 and 2

Bass

Gtrs. 1 and 2

Gtr. 1

Gtr. 2

Bass

G 2nd Chorus (1:36)

I'm neither angel nor a demon spawn though some will

N.C.(Fsus2) (F) (Fsus2) (Dm)

Gtrs. 1 and 2

31

Gtr. 5

Rhy. Fig. 6

Bass

Bass Fig. 4

call me god Gravity is just a feeble

(Bb5) (C#5)

33

H (1:44)

plot

When I said I'd never kneel again what I really meant was fucking pull the pin 'cause time is spent

(A5)

Gtrs. 1 and 2

35

* P.M. P.M. 1/2 P.M. 1/2 P.M. P.M. **

Bass

1/2

1/2

+

+

*Substitute note in parentheses on repeat.

**Note tied first time only.

No

N.C.

Gtr. 5 plays Rhy. Fig. 4 (see bar 21)

Gtrs. 1 and 2

39

Bass plays Bass Fig. 3 (see bar 19)

N.C.(Gm)
Grts. 1 and 2 play Rhy. Fig. 5 twice (see bar 23)
Grtr. 3 plays Rhy. fig. 5a twice (see bar 23)

J 3rd Chorus (2:25)

I'm neither angel nor a demon spawn though some will
N.C.(Fsus2) (F) (Fsus2) (Dm)

Gtr. 5 plays Rhy. Fig. 6 (see bar 31)

50

Gtrs. 1 and 2

Bass plays Bass Fig. 4 (see bar 31)

call me god Fuck that

(A5)

52

Gtr. 5 plays Rhy. Fig. 3a (see bar 19)

Bass plays Bass Fig. 1 (see bar 5)

Unite with ravens on their shadow flights as my nocturnal
(E♭5) (C♯5)

Gtrs. 1 and 2 play Rhy. Fig. 2a (see bar 17)

Gtr. 5

54

Bass plays Bass Fig. 2 (see bar 17)

right Gravity is just a mortal's vice

(A5)
Gtr. 5 plays Rhy. Fig. 3a (see bar 19)

Gtrs. 1 and 2

56

Bass plays Bass Fig. 1 (see bar 5)

K (2:42)

N.C.

Gtr. 3 plays Rhy. Fig. 1 (see bar 7)

Gtr. 4 plays Rhy. Fig. 1a (see bar 7)

Gtrs. 1 and 2

58

Bass
Bass Fig. 5

N.C.

Gtrs. 1 and 2

Gtr. 3 plays Rhy. Fig. 1 (see bar 7)

Gtr. 4 plays Rhy. Fig. 1a (see bar 7)

60

Bass plays Bass Fig. 3 (see bar 19)
Bass plays Bass Fig. 5 (see bar 58)

L Outro (3:00)

And when I said I'd never feel or see Love and
sight are last resorts for me
N.C.(A5)

Gtrs. 1 and 2

64

Bass

ONE MORE NIGHT

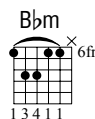
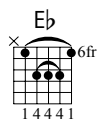
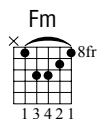
Maroon 5

As heard on **OVEREXPOSED**

Words and Music by ADAM LEVINE, JOHAN SCHUSTER and MAX MARTIN • Transcribed by ANDY ALEDORT

A Intro (0:00)

Moderately ♩ = 96



00 00 00 00 00 00 00
Fm Eb

00 00 00 00 00 00 00

1. You and I go

Gtr. 1 (clean tone w/reverb and slap-back echo)

1 8 8 8 8 6 6 6 6 (repeat previous two bars) 2

10 10 10 10 8 8 8 8

8 10 10 10 8 6 6 6

B 1st Verse (0:10)

hard at each other like we're going to war You and I go rough We keep throwing things and slamming the doors You and I get

Fm Eb Bbm

Rhy. Fig. 1

5 8 8 8 8 6 6 6 6 2

10 10 10 10 8 8 8 8

8 10 10 10 8 6 6 6

so damn dysfunctional we stopped keeping score You and I get sick yeah I know that we can't

Gtr. 1 repeats Rhy. Fig. 1 (see bar 5)

Fm Eb Bbm Fm

9

C Pre-chorus (0:33)

do this no more Yeah but baby there you go again there you go again making me love you Yeah

Eb Bbm Fm Eb Bbm

Bass

Gtr. 1 plays Rhy. Fig. 1 twice (see bar 5)

12 13-15 13 15-13 13

I stopped using my head using my head Let it all go oo

Fm Eb Bbm

Got you stuck on my body on my body

Fm

15 13 13 15 13 15 13 13

like a tattoo oo And now I'm feeling stupid feeling stupid crawling back to you So I

E \flat B \flat m Fm E \flat B \flat m

18

D 1st and 2nd Choruses (0:55, 2:00)

cross my heart and I hope to die That I only stay with you one more night

Fm E \flat B \flat m Fm

21

Gtr. 1 plays Rhy. Fig. 1 twice (see bar 5)

And I know I said it a million times But I'll

E \flat B \flat m Fm E \flat B \flat m

24

only stay with you one more night

Fm E \flat B \flat m

27

*2nd time, skip ahead to [G] Interlude (bar 45)
(1st time only) 3. Try to tell you*

E 3rd Verse (1:16)

no but my body keeps on telling you yes Trying to tell you stop but your lipstick got me

Fm E \flat B \flat m Fm

29

*Gtr. 1 plays Rhy. Fig. 1 twice (see bar 5)
Bass Fig. 1*

so out of breath I'd be waking up in the morning probably hating myself And I'd be waking

E \flat B \flat m Fm E \flat B \flat m

32

up feeling satisfied but guilty as hell Hey but

Fm E \flat B \flat m

35

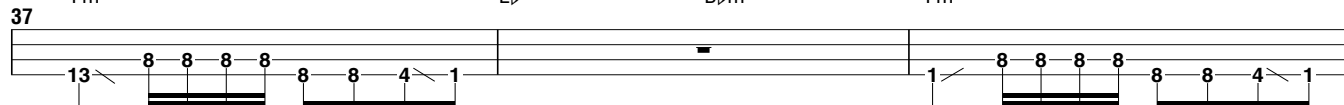
end Bass Fig. 1

F Pre-chorus (1:38)

Baby there you go again there you go again making me love you Yeah I stopped using my head using my head
(making me love you)

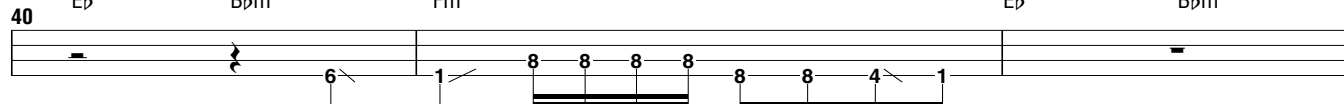
Gtr. 1 plays Rhy. Fig. 1 twice (see bar 5)

Fm Eb Bbm Fm

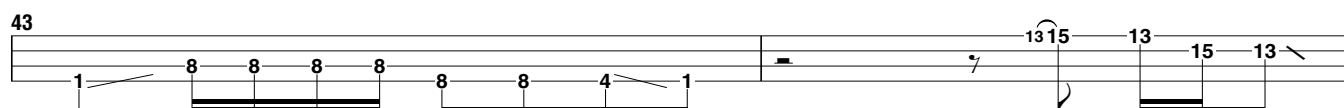


Let it all go oo Got you stuck on my body oh my body like a tattoo Oo And
(Let it all go) (Like a tattoo yeah)

Eb Bbm Fm Eb Bbm



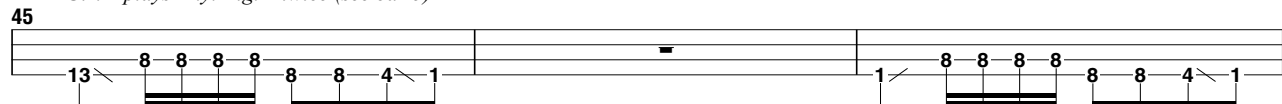
now I'm feeling stupid feeling stupid crawling back to you So I
Fm Eb Bbm

**G** Interlude (2:22)

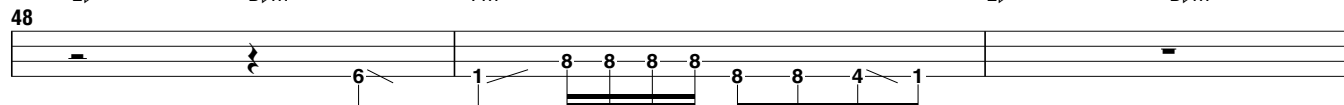
Oo oo oo oo oo oo Yeah baby give me one more night Oo oo oo oo oo oo oo oo

Fm Eb Bbm Fm

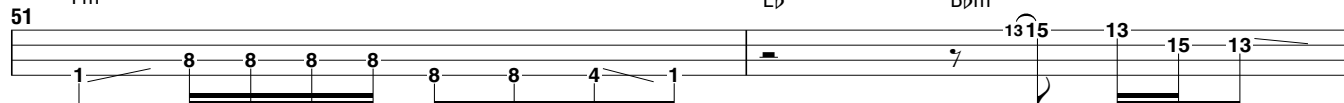
Gtr. 1 plays Rhy. Fig. 1 twice (see bar 5)



Yeah baby give me one more night Oo oo oo oo oo oo Yeah baby give me one more night
Eb Bbm Fm Eb Bbm



Oo oo oo oo oo oo yeah And
Fm Eb Bbm



H Breakdown (2:43)

Baby **there you go again** **there you** **go again** **making me love you** **Yeah**
 Fm Eb Bbm

Gtr. 4
Rhy. Fig. 2

53

Gtr. 2 (kybd. arr. for gtr.)
 w/auto-wah effect
Riff A

I stopped using my head using my head let it all go **Got**
 Fm Eb Bbm

Gtr. 4 plays *Rhy. Fig. 2* three times (see bar 53)

Gtr. 2

55

end Riff A

you stuck on my body on my body like a tattoo yeah yeah yeah yeah **So I**
 Fm Eb Bbm Fm Eb Bbm

Gtr. 1 plays *Rhy. Fig. 1* (see bar 5)

Bass

57

I 3rd Chorus (3:05)

cross my heart and I hope to die (1st time: (Oh oh yeah) oh oh) **that I**
 (2nd time: (yeah yeah) yeah) oh oh)
 Fm Eb Bbm

Gtr. 1 plays *Rhy. Fig. 1* (see bar 5)

Gtr. 4 (kybd. arr. for gtr.)

61

Bass plays *Bass Fig. 1* (see bar 29)

only stay with you one more night (yeah oh oh oh) **And I**
 Fm Eb Bbm

63

know I said it a million times (yeah (oh said it a million times) But I'll
 (yeah yeah) yeah)
 Fm Eb Bbm

65

only stay with you one more night yeah baby give me one more night so I (spoken:) **I don't know Whatever**
 (yeah yeah)
 Fm Eb Bbm N.C.(Fm)

67

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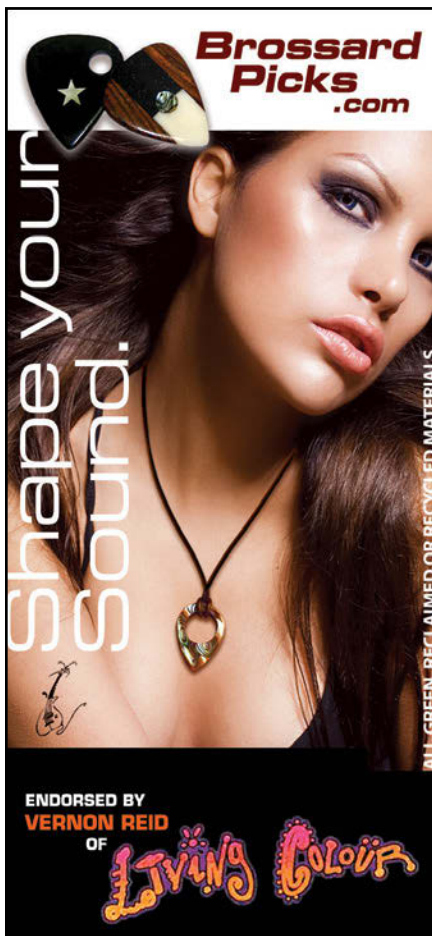


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JAMES VALENTINE

continued from page 54

says. “We were actually in the studio with Shellback and the Monsters probably more than any of the other producers. But with the way a lot of these tracks were assembled, everyone was often thousands of miles apart, or contributing things months apart. Which is cool in some ways. It’s not like the old days, where you had a session booked and a specific number of hours to get something

done. When you’re swapping files back and forth, you can take as much time as you want in your own space to really explore the track and try everything out. That being said, there also might be a drawback to that. It’s sometimes better to have to commit to those decisions right away.”

The funky guitar parts on the song “Feelings” arose from digital editing of tracks that originally sounded completely different, according to Valentine. “That one was really a studio creation. Shellback assembled and

worked that whole thing. And then we had to learn how to play it live, which was kind of difficult but also a fun exercise. We have all these editing tools at our disposal, so why not create something that you might not otherwise have played? I think that’s one of the coolest riffs on the record, and it came from pieces of other stuff. It’s got that cool, crunched-out kind of lo-fi effect on it.”

To recreate that sound in concert, Valentine will rely on an Iron Ether FrantaBit pedal. “It’s really cool,” he says. “It kind of degrades the signal into that eight-bit or 16-bit sound.”

The world is full of pedals that make a guitar sound big, fat and monstrous. So why not go the other way? Valentine relishes his live work with Maroon 5 as an opportunity to stretch out a bit.

“I like that about the band,” he says. “The records are polished, but we get to take these songs out on the road and rough them up a bit. We use guitars to reproduce some of the synth elements from the records. And we also just rock the songs out more.”

The guitar quotient in Maroon 5’s live shows will undergo a significant increase with the return of band member Jesse Carmichael, following a two-year hiatus. “As we’ve reintegrated Jesse into the band, he’s playing way more guitar than he has in a long time,” Valentine says. “Years ago, when I first saw the band play—before I even joined—Jesse was the main guitar player, switching between keyboards and guitar. When I came in on guitar, it allowed him to play more keyboards. But during his hiatus, we added PJ Morton to the lineup, and he’s pretty much covering the keyboard world now. And on our recordings, there are usually multiple guitar parts, but most of the time I was the only one playing guitar live. Adam has played less and less guitar over the years, as he was focusing on his vocals, so there’s a lot for Jesse to do on guitar now. He’s a great player, and it’s been fun to have another guitarist onstage. It takes some of the pressure off me.”

Like a medieval cathedral, a contemporary pop hit is an edifice wrought by a legion of craftsmen, all plying their specialized trades. And as Valentine’s work with Maroon 5 demonstrates, inspired guitar playing is still an essential part of the formula.

“Because we’ve continued to search for new sounds and even go outside the band to seek new inspiration, I think that’s allowed us to stick around and stay in the public’s consciousness,” he says. “But at the end of the day, it’s really about the songs. You really have to have songs that are going to resonate with a lot of people. And we’ve managed to keep on finding those songs.” **EW**

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LED ZEPPELIN

continued from page 64

really loud, and you could get the ambience of the whole room. I hadn't even worked out what the part was going to be. But I guess I was so on top of my playing that I could just sort of do that.

It sounds like the arrangement to that song was all sort of meticulously worked out, but it all just came out, and all I had to do was a few little drop-ins and the song was done. And then I double-tracked it as well.

It was pretty spontaneous. When the rest of the band came in later, I said, "I hope you're gonna like this." They were like, "Wow!"

Houses of the Holy sounds different than any of your other albums. Your guitar sounds brighter, and the drums are a more refined version of the groundbreaking sound you created on IV.

I thought it was important to make each Led Zeppelin album sound radically different than the one before. All the changes were intentional. That's why we used dif-

ferent engineers and different locations.

I don't want to go into detail, but I used a lot of different guitars on *Houses*, which might account for some of what you are hearing. And although we used some of the same techniques to record John's drums that we developed at Headley on *IV*, most of *Houses* was done in a traditional studio, which is why it sounds brighter. You wouldn't have the same expansion and headroom that we had with the high ceilings in Headley.

Why isn't the song "Houses of the Holy" on *Houses of the Holy*?

Because it comes out on the *next* album.

[laughs] It's meant to be a little mischievous.

This hiss is quite audible on the version of "No Quarter" on the companion disc. Did you hesitate to use it, or did you try to eliminate it using modern technology?

It was such a great take by John Paul Jones, I wasn't about to let a little hiss stop me from using it. In some ways, it adds to the ambience of the time and place.

The guitar solo on the original version of "No Quarter" is one of your more unusual statements. It's jazzy without being jazz.

With the piano being the way it is, the last thing I wanted to do was play a jazz homage. It would've been too obvious. I wanted to show the guitarist hasn't gone to sleep—he's thinking about presenting the composition in a different way, using different colors and tones and figures that are...spritey. It's like water nymphs or something coming through.

While the music on *Houses* is primarily upbeat, your use of dissonance on the opening riff of "Dancing Days," and the rather sour use of seven chords on sections of "The Ocean," undercuts the happy subject matter and keeps them from sounding too...

...cozy. I never really wanted to take the easy way out. Those harmonies you are talking about are stretching and pushing those songs and making them a bit angular. You're not in a comfort zone when you are listening to the opening riff of "Dancing Days," but I think it feels natural in a dark way.

It's "Dancing Days," but it's not disco!

It's not the *norm*. It's not a chug-along thing. It's got intent in its attitude. It's an attack. Although it's not as extreme, that idea also appears on the solo to "Misty Mountain Hop." I was pushing myself to explore new areas of harmony. I wanted to investigate those outside edges—maybe push myself over the edge! I'm surprised, really, that I'm here to tell the tale. **GW**

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IT MIGHT GET WEIRD



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SATAN'S STEEL

Shawn Mayo's Lou-Cipher guitar

PERHAPS ONLY THE most dedicated connoisseurs of bizarre Japanese guitars can tell that a mid-Sixties Inter Mark Cipher model lurks beneath the trinkets and ornaments covering Shawn Mayo's customized guitar. In fact, for many years Mayo thought it was a Harmony model, due to the Harmony neck that a previous owner used to replace the original neck.

"My mom bought me the guitar at a yard sale for 10 bucks," he recalls. "Her nickname was Lulu, so I started calling it the Lulu guitar and, eventually, just Lou. When she passed away in 2001, I decided I would do it up nice. I did some research and discovered it was an Inter Mark Cipher—a Cipher named Lou...Lou Cipher! This guitar was clearly destined to be evil."

Initially, Mayo affixed just a handful of chrome-plated baubles to the guitar, but soon his family and friends started giving him, he says, "skulls, spikes, guns and spooky weapons of mass destruction" that went with his "macabre, dark metal theme." He even inserted spikes into the neck above the 12th fret, which rightfully punishes players for shredding *wheedily-wheedily* solos when they should be pummeling power chords in the nether regions.

The modifications to Mayo's Lou-Cipher guitar are not just on the surface. He also installed a Gibson humbucker at the bridge and rewired each of the three pickups with its own on/off toggle switch. "I originally planned to use all Gibson pickups," he explains. "I was going to use Firebird pickups for the middle and neck positions, but the original pickups sound amazing! I usually use the bridge humbucker and neck pickups together, which sounds crisp, yet warm and almost harmonic."

Whereas most guitars featured in *It Might Get Weird* are for sale, Mayo refuses to part with his metal masterpiece. "It's my daily player," he explains. "It's a very personal piece, so there's no way I could ever put a price on Louie. He's family, and we've been through a lot together."

—Chris Gill



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BUTCH WALKER

{MULTI-PLATINUM PRODUCER, HIT SONGWRITER & ARTIST}

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